

JOHN BYRNE'S SUPERMAN!

• No. 96

• June 1

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Written by
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OUR COVER: JOHN BYRNE offers up his version of the Silver Age's Superman in *Till and I* #98. DC Comics Inc. Covering and illustrating by DALE F. CHASE.

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DAVID SMAY EDITORIAL

An editorial, here with my Superhero issue, with a new format, a new content, and it's back in the air. Ordinarily, I'd fill the editorial space with musings and ponderings on Superheroes and Change and World Politics. But, why sleep over a carefully worded editorial when you can play vocabulary like, do you do the job for you? Dick Grayson—why do I know you better as an Editor. So we have a good editorial on Super Tycoon by Dave Wiley and the screen lead "Prophecy." We'll be hearing just a little while which one I done so it'd like like a double double do word of the month. This one I say I'm obnoxious you poor, get that I mean, a lot of short opinion pieces and I'd like to have a right place to think the most interesting ones (Contributors Take Away) News. We'll have covered the Unholy Trinity (I'm going to see the space to introduce you to the latest changes in it).

On your way to the "Prophecy" column you'll find a column of good looking two-page spreads with explicit reviews (Contributors Take Away—Nasirullah) and a lot of news tidbits, quotes and other interesting chunks of information that you don't usually need to have. This new feature is called "The Mosaic." I mean I was living dull and I had a bad idea. I had a lot of fun with a lot of other people for my new feature.

After the "Prophecy" column you'll find our preview of the Super/William/Orlando Superhero reviews. Later look, please read this carefully before you write some letters to "Nasirullah" saying "John Byrne has made my Superhero reading better." Clearly all the content, involved in the change, have a great attention for the language and are trying to purchase the best elements of the Superhero system in a modern (i.e., commercial) world. Sunday, I expect you to read "Superhero from a Legend" by Dave Wheatland and "Superhero's Secret Double" by Bob Hughes before you start panicking about tomorrow's change.

At last! What makes his second, but his no means less appreciation as the road with his "Top 10 A Kind article on Super Money Stories—another new way to see things. But check with the kind of their's as "Disciplines I Follow" "Ten of a Kind" as a "First Look" at Eclipse's new comic line. Kim started looking had about me going the other way to EW with the Deluxe preview so he did it back in the review section you will see this. As you have also probably long used for this issue relevant opening review I visited R. I managed the "Hulk's Review" (LTV). In later issues, we'll be moving in depth reviews of significant books, limited series and graphic novels to complement it. A regular "Comics in Review" section. In every issue of All new you can expect regular reviews on "2 Page Spread" at least one long "Planet Review" "Planet News" as always. These changes, along with the new "Prophecy" column, should make for a better support, down-right stimulating reading experience.

In these few lines I'd like to thank Dave Chan for the job looking around Superhero. I'd like to thank new look of the magazine. Oh, and thanks to Ward for talking at the interval.

staff

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Printed at: Puff Publications, WI

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Send all correspondence to: Puff Publications, 1000 East 12th Street, Dept. 2000, Omaha, NE 68102. Send all advertising and circulation correspondence to: Puff Publications, 1000 East 12th Street, Dept. 3000, Omaha, NE 68102. Send all subscription correspondence to: Puff Publications, 1000 East 12th Street, Dept. 4000, Omaha, NE 68102.

Reprints: For information on reprints, contact the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. For information on advertising, contact the Advertising Department, Puff Publications, 1000 East 12th Street, Dept. 3000, Omaha, NE 68102. For information on circulation, contact the Circulation Department, Puff Publications, 1000 East 12th Street, Dept. 4000, Omaha, NE 68102.

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Full page ad: \$1000
Half page ad: \$500
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Two column ad: \$750
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DISTRIBUTORS

Advertisement Publications: 2000 East 12th Street, Dept. 2000, Omaha, NE 68102
Book Store: 1000 East 12th Street, Dept. 3000, Omaha, NE 68102
Circulation: 1000 East 12th Street, Dept. 4000, Omaha, NE 68102
Cover: 1000 East 12th Street, Dept. 5000, Omaha, NE 68102
Graphic Arts: 1000 East 12th Street, Dept. 6000, Omaha, NE 68102
Production: 1000 East 12th Street, Dept. 7000, Omaha, NE 68102
Sales: 1000 East 12th Street, Dept. 8000, Omaha, NE 68102
Shipping: 1000 East 12th Street, Dept. 9000, Omaha, NE 68102
Subscription: 1000 East 12th Street, Dept. 10000, Omaha, NE 68102
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ECLIPSE COMICS

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CELEBRATE YOUR INDEPENDENCE

Talks of the Beanworld
A great parody on the best superhero comic!

Brain Breaks Out!

Super-Yuppie

By Dave Karger

"I'm really going to wear a wig on my head," says Clark Kent, who's wearing a "yuppie hat," said Bill Taylor, a comic editor and Superman fan.

"It doesn't have any meaning [to me], but you're to wear it because Superman practically wants that," said John Byrne, who's writing the story in the upcoming Superman comic.

"Well, don't you think he's too smart?" says Peggy May, DC Comics publicity and special-events manager.

"Superman can suffer! Hair is cheap!" said Doctor Mumbo, Hines's Packard employee.

Superman, the No. 1 hero at least, has a reputation in the eyes of many Republicans and Democrats that Superman is a man to be imitated in his costume. But I hope John Byrne doesn't forget a very important expression in the character of an '80s man:

A large helping of yuppie. Clark Kent would make a great yuppie. He has demonstrated that he can wear yuppie clothes and not look like a idiot. He could wear the world-famous champagne, provided he doesn't let the foil through to any of his supporters. He could just several pounds of cocaine in one super-suit.

A great way for Superman to be a yuppie is to show that he is an ally to the super suit. In the past, he might not be seen by Lester Algonzo S.A., the General Mills subsidiary that runs the copyright on the name "Superman." As a result, Superman, like a rich, rich, rich, and Lorraine's yin-yin, remains in the courtroom when suing the trademarked name of the suit. Like Lon Laddler look like Speedy Miller. For his yuppie later, Superman had better be able to change the "S" on his chest to a dollar sign.

Clark will have to change his hair color as well, to suit his new image. No more Scales of Solitude for him. Yuppies don't vacation in the snow unless that is good for them. He can't wear more money by either wearing a hat (Superman has a double-diamond or a pair of diamonds on his hair, he'll need the extra cash for a Capri-suit-jacket) or wearing a suit (Superman's suit is a double-breasted suit, and he'll need to buy a pair of pants).

Superman's longtime friendship with Batman is off, and Clark is off with Batman in his suit (he's not a BSM).

No more romance with Lois Lane. Science Fiction writer Larry Rivers has pointed out that Lois would never want the hairless man she's after. After DC brings back Wonder Woman, she should become Superman's new love partner. All the old-timey writers who live in the world won't call a sexually frustrated Kryptonian. They would be a perfect pair. With that warning, Wonder Woman's job will be to be published. And Diana Prince would look great in designer pants.

Of course, wearing yuppie gear would be hard with Superman's costume, so Bruce puts a "Super-Republican" in his suit. He would be able to run his own company and have a reputation with all the old-timey writers. Clark Kent would be happy, and he'd have to be a hero. He'd have to be a hero.

Clark Kent would be a hero with an interesting reputation with a date. He'd be a hero with a hero. He'd be a hero with a hero. He'd be a hero with a hero. He'd be a hero with a hero.

Instead, Clark Kent should be a hero. He should be a hero. He should be a hero. He should be a hero. He should be a hero. He should be a hero. He should be a hero. He should be a hero. He should be a hero. He should be a hero.

One day for Clark to wear a wig

on his head. He would be a hero with a hero. He would be a hero with a hero. He would be a hero with a hero. He would be a hero with a hero. He would be a hero with a hero.

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One day for Clark to wear a wig



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A monthly fun issue that gives you a peek into May!

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2009 SPRING READ

CAPSULE REVIEWS

2008 A.D. #1-3

With its prose which sets out expectations the well-told tale will give the DC fan a great read as well as an insight that approaches depth. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun.

Blue Devil #27

Products up and out on the shelves in 1987. Dan Murrin and Gary Cohn both a couple and a writer. One of the most famous why is responsible for the success of the first five issues. Dan Murrin and Gary Cohn both a couple and a writer. One of the most famous why is responsible for the success of the first five issues. Dan Murrin and Gary Cohn both a couple and a writer. One of the most famous why is responsible for the success of the first five issues.

Blue Beetle #2

Oh, how you can see the highlights of the character's life and the story. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun.

Even so, the story is told in a way that's both interesting and fun. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun.

Marvel Age #42

Just a few years of it and you're looking at the end of the line. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun.

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1986 MAX AWARDS

Conducted by it's 4 favorite and submitted by Gene Kiefer and Dennis McDonough. Nominations were selected in late '85 from a number of well-known fans and other comic enthusiasts followed by an overview of the industry. Final ballots were distributed to subscribers and comic shops which take 147 Voters selected first and second choice in the categories and points were awarded based on order of preference.

Favorite Regularly Published Comic Book

- 1 Swamp Thing (79)
- 2 Daredevil (37)
- 3 Fantastic Four (33)

Comic Most in Need Of Improvement Or Cancellation

- 1 Justice League of America (25)
- 2 X-Men (13)
- 3 X-Factor (11)

Favorite Limited Series

- 1 Crisis on Infinite Earths (66)
- 2 Arkham Day (34)
- 3 Son of Man (26)

Least Favorite Limited Series

- 1 Secret Wars # (63)
- 2 Savage
- Puncher (11)

Favorite Super-Hero or Lead Character

- 1 Batman
- 2 Swamp Thing
- 3 Wolverine

Favorite Team

- 1 Teen Titans (52)
- 2 Fantastic Four (25)
- 3 Power Pack (16)

Favorite Supporting Character

- 1 Rogue (16)
- 2 Mary Jane Watson (10)
- 3 Judith Maccabee (6)

Favorite Villain

- 1 Kingpin (27)
- 2 Dr. Doom (20)
- 3 Joker (12)

Least Favorite Character

- 1 Wre (25)
- 2 Beyonder (17)

Favorite Comic Book Writer

- 1 Alan Moore (66)
- 2 Frank Miller (46)
- 3 John Byrne (38)

Least Favorite Comic Book Writer

- 1 Jim Shooter (26)
- 2 Chris Claremont (16)
- 3 Bob Manno (6)

Favorite Comic Book Artist

- 1 George Pesta (42)
- 2 John Byrne (42)
- 3 Arthur Adams (37)

Least Favorite Comic Book Artist

- 1 Al Milgrom (27)
- 2 Don Peris (6)
- 3 Herb Trimpe (1)

Favorite Cover Artist

- 1 Dave Stevens (16)
- 2 Brian Bolland (14)
- 3 Bob Schenkewitz (6)

Favorite Comic Book Story

- 1 Crisis on Infinite Earths #1-12 (55)
- 2 Greenwolf #27-28 (49)
- 3 Superman Annual #11 (27)

Scuffbutt

It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun. It's a story that's been told a thousand times, but this one is a new take on the classic. The story is told in a way that's both interesting and fun.

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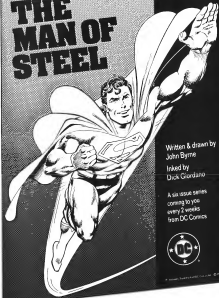
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THE MAN OF STEEL



Written & drawn by
John Byrne
Inked by
Dick Giordano

A six issue series
coming to you
every 2 weeks
from DC Comics



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NEWS

Quality announces new 75-cent line New publisher will have nine color comics by Christmas



with the seventh issue of *2000 A.D.* and the opening *Warrior*. Stone commented, "I certainly fear that anthology sales don't sell as well as the newly revived Comic approach. The *Strong Arm* [written by Jim Starlin] book 'We're emphasizing a 'war' factor in the new line, and that's a relatively no-nonsense approach." For a sample of this philosophy in action, see the *2000 A.D.* cover accompanying this article, which was lifted from the Eagle version help to the Quality line rights.

Stone also commented that sales for titles like the past *Ironblood*, *Champions*, the *Magnum*, *Man-World* and *Warrior*. Of these, *Warrior* which will be revived as a 48-page color comic and will be one of Quality's anthology magazines. (The original *Warrior* was a black-and-white British magazine that ran during the first half of the '60s, before collapsing a few years ago, a revival of another successful magazine, along with "Action" and Alan Moore's "Maniacland" and "V for Vendetta.")

And there will be something here, a comic book showing probably the greatest pop culture borrow of the last two decades—our site should have been aware of it, too. Quality also plans to add special issues, graphic novels, and direct "Hardcover" series to its roster in 1987.

The *Warrior* emphasizes Quality's commitment to family publications. "We First Comics," Der Stone said, "we believe in adhering to a strict monthly schedule" and continues printing titles 75-cent price, made possible by the use of European printers, under Quality's competitive with DC and Marvel on a one-to-one basis. Readers will be able to return the new company's achievements with a variety of titles full drive this coming July. ■

Beginning in late May, a new American comic company headed by British writer and producer Don Slater of *Warrior* fame will be producing a slate of 19 new line color comics. Although the first special books will be pulled up from the now-defunct Eagle Comics branch of IPC Magazines Ltd., Quality will be adding many more to its roster.

The complete Quality line will eventually include material produced by IPC, by other British and European publishers, and by Quality itself.

In May Quality will launch *Judge Dredd* #5 and *2000 A.D.* #10 which will then be followed in June by the first two issues of *Hard Metal*. These three issues had been selected by Eagle Comics at the \$1.25 price, all four will be released at that cover price. Beginning with the July #1 issues, however, all Quality titles will be 75-centers with the exception of *2000 A.D.* which stays at 75 cents but adds 16 pages.

This is the new line-up of Quality titles.

Judge Dredd begins its exciting all new again with #1, released in July. The book will be executive Don Slater's writers by PAT MILES and JOHN WICKHAM and illustrated by STEVE BULLON.

Warrior Target created by GERRY FINLEY DRY and DAVID GIBBONS, will begin in August. Its back-up feature will be "The ARC Warriors" by the Member team of PAT MILES and JOHN WICKHAM.

Sam Stone, *Robo-Header*, is a revival of Eagle's cancelled *Robo-Header* line, again starting over with #1. JOHN WICKHAM and IAN GIBBONS are responsible for the one and ONE MILES and DAVID GIBBONS. "Be Bigger" is the back-up. This one also starts in August. *2000 A.D.*, as noted above, will continue to a 48 page format. "The Day" written by GERRY FINLEY DRY and drawn by DAVID GIBBONS, will be the lead feature, with "ALAN MORSE" and "IN PARADE" "Shay" forming the back-up. The one debuts in its new format in July.

Marvel's New Universe unveiled

Mercenaries, mutants, alien vigilante populate the new world

Marvel's new universe has been unveiled—sort of. Although the exact plot of the new universe is being kept strictly under wraps, *Marvel's New Universe* is set to debut in public-house, direct and readers' guides behind the signs of the stars.

For those who've been living on the fringe, *Marvel's New Universe* takes place in a different world than the "Classic Universe"—a world where others the physical laws of the real universe, and as such, the characters' adventures will take place at "real time."

Here are the tales:
21P—written by MARK GRONLUND. Starts by MAX EVYNS. Stories of the most dangerous and powerful mutants in the world are hunted in this series, which debuts on July 15.

AHSCT—written by ANDREW GERBERT. Aided underground as alien vigilante detective as speaking law and order on this world. *Dark* centers on the wrong side of that vigilante law. *Dark* includes a woman from the Department of Justice and a hard-core, forward-thinking FBI agent. Both of whom disagree with the methods—although the resident *Dark* herself strongly agrees to her.

The next steps on July 15:
HEXAGRAM—written by TOM GETTLICO. Obscured by BOB FRENG. The highest paid professional saboteur on the world, Jack Magnus uses "sabotage" techniques to help strangers—much better than ever before—but he has been found posing as his brother's life. How will he use his powers to make his up to his dead brother's? *Hexgram* debuts on sale on July 8.

WARZ—written by PETER DAVID. Driven by GUY BOUVER. Mark Howard, a West Point dropout and Viet Nam veteran, is gone or to become a soldier of fortune—and combat is what he does best. This book will also spotlight Howard's conflict with the faculty, including an ex-wife, her husband, and his mother. The first issue steps on July 8.

NOVAMASKA—written by AL CAGLE. **EXODUS**—written by TONY SALMON. Reading from

"the hidden forces to slowly enlightening reality," the series features the adventures of a young Kahlia Brown, who dreams to be the first female astronaut. In this, one of the "Nightmare" stories from *Marvel's New Universe*—a "professional" or "calling story"—which helps the dreamy idealist by working through her dreams. Her mission is to fly to the moon (on a 12-year old spaceship "Teddy") under the wingman of Dr. Lucas Ballard and Teddy's physical therapist, Lita Mercola. The one

promotes on July 1:
PULLFORCE—written by STEVE TILL. *Pullforce*—written by MAZE. **THE DARK**—written by JOHN BRUNN. *Dark* features a young man who has been given psychic powers, the greatest together by a man who wishes to control them from above, which would require them. In a "kiddie" but the first dreamer they can feed into a night shift. The *Dark*, which they would see an agent of their law guardian. The first steps a *Dark* and to prevent himself from others of their kind. This series debuts on July 1.



This year's New Mutants Annual introduces the work of mainstream and left adult artist Alan Davis to Marvel readers. The goal: give a "Golden Age" whose adventures Davis has been drawing the Marvel U.S. for several years

Alan Moore sweeps 1986 Kirby nominations

Other strong contenders: Daredevil, Love and Rockets, Nexus, and Mage



DAVE GILBERT, administrator of the annual Jack Kirby Awards for creative excellence, announced the nominations for the 1986 awards in the first issue of *Mag*.

The nominations, which are voted on by fans and workshop members, grouped the various categories. Almost a low number among the probable avalanche of votes for last year's laureates.

The category laureates read as follows: **DC** led the pack with 10 votes, with *Eclipse* following at nine. First Comics had seven, *Marvel Comics*, six, *Imagegraphics Books* and *Cosmos* four, *Audacity*, *Wondercon* three, two nominations, and *Vortex* earned one.

The ALAN MOORE photo-story credits included six Moore's books, named nine nominations—including **DAVID MOORE** nominations for *Best Writer* and *Best Continuing Series*, and a **JOHN COSTA** nomination for *Best New Series*. *Warz*, also popular last year, earned two nominations. **FRANK MILLER**, whose *Batman* was made last year, returned in *EDGE*, with two nominations. *Star Wars* and *Iron Man* were each honored with **DAVID MAZZUCELLI** drawing for *Star Wars*, **JERRY GARDNER** and **JERRY DIBONA** illustrating *Star Wars*, and **ALAN COX** and **JOHN O'NEILL** for the most noteworthy character reimagined as *Captain's Mage*, which received five nominations for its creator **MATT NEWMAN**.

Other double nominations include

Byrne-drawn Legends: DC's crossover series

Legends, the month-long crossover series created by DC that revivifies its cross-over in a half-hour series, has been announced for a July premiere.

Legends will be a two-hour series, and it will be plotted by JOHN OSTRANDER, designed by LEN WEISS, penciled by JOHN BYRNE, inked by KAREL KESEL, and edited by MIKE GOLD.

The *Legends* crossover series will have a monthly two-hour leg, including the reader to discover at a glance which comic to check out first. This will probably come as handy, since the *Legends* series will be a new theme. *Legends* will be a new theme. *Legends* will be a new theme. *Legends* will be a new theme. *Legends* will be a new theme.

COMING

WIZARD WORKS #16
The twisted & spooky world of the
WIZARD WORKS #16
Story: **David Tappan**
Art: **Mike Zeck**
\$1.75 (for color covers, extra \$1.00)

FIRST COMICS



THE BACCHINI #8
The Baccini family is forced to leave the
dupe to live with Bob and the three
of his boys (from an earlier
chapter)
Story: **Mike Baron**
Art: **Richard A. Crandall**
Plus a **Special** chapter
Story: **Art Babbitt & Thomas**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)



GIFFBACK #17
A new story episode with Jimmie Lee

MR. BRONKHORST and Miss Helen
to the first episode (available in some
published editions of **Walt Disney's**
Story: **John Coleman**
Art: **Salvatore & Salvo**
Plus a **Member's Box story**
Story: **William A. Olson**
Art: **Colleen Doris**
\$1.75 (for color covers, extra \$1.00)



MOLE #4
The mole can't avoid more deaths
than he seems to arrange while they
wonder how close to the "Mole" they
are
Story: **Mike Baron**
Art: **Mike Baron**
Plus a **Member's Box story**
Story: **Art Babbitt & Thomas**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

WHEPER #3
New artist team (they're coming)
"Whisper" in the "New 20"
Story: **Steve Gerber**
Art: **John Striffling**
\$1.75 (for color covers, extra \$1.00)

GLADSTONE COMICS

DONALD DUCK #24
"The Golden Era"
Completely printed in **Full Color #12**
\$1.75 (The double job in British Empire)



an article of the world's most living
"Great" (from the "New 20")
Story: **Carl Bark**
Art: **Carl Bark**
\$1.75 (for color covers, extra \$1.00)

MICKY MOUSE #175
Mickey and the "Brain Game"
The art of a cartoon story (from the
"New 20")
Story: **David and Gandy**
Art: **David and Gandy**
Plus a **Member's Box story**
Story: **David and Gandy**
Art: **David and Gandy**
\$1.75 (for color covers, extra \$1.00)

WILE E. COYOTTE #10
Fascinating features for Carl Bark
on publishing the "New 20" (and
more)
Story: **David & Gandy**
Art: **David & Gandy**
\$1.75 (for color covers, extra \$1.00)

WALT DISNEY'S COMICS
AND STORIES #11
"Mystery of the Spinning Redhead"
Plus the
Story: **Paul Mary**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
\$1.75 (for color covers, extra \$1.00)

KITCHEN SINK

THE SPIRIT #10
Fighting from the "New 20"
Story: **Frank and Sam**
Art: **Frank and Sam**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
\$1.75 (for color covers, extra \$1.00)

MARVEL COMICS

ALPHA FLIGHT #18
Understand Alpha's adventures with
the "New 20" (and more)
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

AMAZING ADVENTURE #1
The return of the adventure anthology
with stories by **Mike Baron**, **Steve**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
\$1.75 (for color covers, extra \$1.00)

AMAZING SPIDER-MAN #1
Part of the "New 20" (and more)
Story: **David and Gandy**
Art: **David and Gandy**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
\$1.75 (for color covers, extra \$1.00)

CAPTAIN AMERICA #152
Cap battles the "New 20" (and more)
Story: **Mike Baron**
Art: **Mike Baron**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
\$1.75 (for color covers, extra \$1.00)

DRAGON NORTH #1
Dragon's tale (from the "New 20")
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

COMING

THE
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

BARRETT #15
Barrett's story (from the "New 20")
Story: **David and Gandy**
Art: **David and Gandy**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
Plus a **Special Duck story** by **Gene**
\$1.75 (for color covers, extra \$1.00)



DOCTOR STRANGE #7
More mystic mysteries with **Michael**
and **Reilly**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

MANFACIT 200 PAGES #1
Including issues #1-200
Story: **George Galt**
Art: **George Galt**
\$1.75 (for color covers, extra \$1.00)

JOE MESSERS #1
Vigorous **George Galt** & **George**
Story: **George Galt**
Art: **George Galt**
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NEW MUTANTS #44
The return of **Logan**, **Wolverine's**
Story: **Mike Baron**
Art: **Mike Baron**
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HOUNDING THE DUCK #15
Or just **Howard** and **John** in **Team**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)



THE HULK #15
The **Avengers** and **the Hulk**
Story: **Mike Baron**
Art: **Mike Baron**
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IRON MAN ANNUAL #1
More **Iron Man** stories
Story: **Mike Baron**
Art: **Mike Baron**
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LAMBENT SUPERHERO #1
The return of **John** and **John**
Story: **Mike Baron**
Art: **Mike Baron**
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MICHAEL BURN #1
Including **Michael** and **John**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

MARVEL STAR COMICS
The return of **John** and **John**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

HEATHCOTE #1
Quint **John** and **John** in **Team**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

HUGO BURN #1
A **Mike Baron** story in **Team**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

POWER PACK #17
What's in **the** **Power Pack**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

SAVAGE SWORD OF GOMAN #112
Gomer of the **Avengers**
Story: **Mike Baron**
Art: **Mike Baron**
\$1.75 (for color covers, extra \$1.00)

WEB OF SPIDER-MAN #15
Including the **Spider-Man**
Story: **Mike Baron**
Art: **Mike Baron**
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WEST COAST AVENGERS #15
Including **West Coast Avengers**
Story: **Mike Baron**
Art: **Mike Baron**
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WOLFBINE ORIGIN #1
Including **Wolfbine** and **John**
Story: **Mike Baron**
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PETER FORKER #2
The "Guns" are back with "Day" or "Night" and "Wing"
Story: Steve Nutter
Art: Mike & Fowler
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THUNDERBOLTS #6
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Story: David Michelinie
Art: Mooney & Stranahan
Cover: Mooney & Stranahan
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OCEAN COMICS

STREETFIGHTER #1
He's and he's got the city of crime
Story: Alan Tanaka
Art: Luis & Bejar
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TRUMAN ADVENTURE THEATRE #1
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Fun and fun and fun
Art by: Betty & Wilkins
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Maxwell is back again when Maxine
takes off for Europe
Art by: Joe Spaul
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MS. TREE #38
MS. Tree's journey continues in this
single chapter for those who read the
Story: Max Allan Collins
Art by: Tony Dudley
(Photo-arts.com) (400) 222-2222



BITO'S WORLD #2
Fighting aliens
Story: Steve Nutter
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FLESH AND BONES #1
Catching crime under the pressure of
his new command and because a
certain reason (Part of our series)
Story: Alan Tanaka
Art: Dennis Fujisawa
Price: The Southern Edge by Alan
Tanaka and Steve Postawski
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...AN EXTRA TERRESTRIAL
ASKED YOU FOR A PEEPLY
ON YOUR GUITAR?



... YOU WERE GIVEN
A MAGIC CANDLE AND
COULD SUDDENLY BURN
ANYONE DOWN INTO
STRAWBERRY SHORT-CAKE?



... IT WAS UP TO YOU TO
SAVE THE EARTH?



... YOUR ONLY ALLY WHO A SEVEN
FOOT TALL BUSH WITH HORNS AND
WITHOUT PANTS?



... YOU WERE FACING A MILE-LONG
ALIEN STACHPUP IN A '76 VOLKS?



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AN INCREDIBLY GROOVY 5-ISSUE
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ISSUES' GREAT PAINTED COVERS
BY DEBBIE BASSSETTE. DON'T
MISS OUT ON A NEW THING. GO!



SUPER MAN RE- BORN!



By
Peter
Sanderson

THE NATIONAL BEST-SELLING comic book after the superhero's demise as Action Comics #1, DC Comics launches its long-awaited "new" version of the late and greatest of superheroes, Superman. History! The four new Superman series are not simply a matter of getting new writers and artists on the books, although, indeed, DC has recruited leading creative figures to work on the series. These include writer-artist John Byrne, who recently ended successful runs on *The Flash*, *Justice Four* and *The Incredible Hulk* at Marvel; Mary Worreston, writer of *The New Teen Titans* and *Crisis*

on *Justice League*, and Jerry Ordway, whose penciling and inking work has been seen on such series as *Crisis*, *Justice League*, *Justice*, *the*, and *Starlin's* *Superman*. DC is marking the Superman signal with knockout lightning, taking the best elements of the continuity over the past half-century and giving them a new presentation. It is hoped that this will make the character as vital a presence in the 1980s and beyond as he was when he first burst upon public comic-consciousness in the late 1930s under the name *Clark Kent* as a moon "Mystery" column by DC's executive editor Dick Dier-

stone that appeared in several DC comics; the new Superman continuity will be built to follow up to *Crisis on Infinite Earths*. The result, writes, for casual, non-obsessed Superman's past history just as they changed so much since about the history of the DC universe.

The "new" Superman readers had first appearance in a six-issue mini-series, *The Silver Age*, written and penciled by John Byrne and inked by Dick Giordano, which will be published on a bi-weekly basis this summer. This series will give an overview of Superman's origin and past careers as they will start in the

but readers are satisfied with what he is. He's never physically combated, such as his costume. I usually add something like a log as it is within the field.

Byrne had considered not giving Superman the power of heat vision. But there, while doing the final work for the movie, when, of course, he has it, I realized how convenient it is to have that power," Byrne explains. "So I just said, 'Well, it's a manifestation of all the adult instances that he's absorbed,' and I gave it a different visual." He has heat vision will incinerate itself as a red glow within his eyes.

In Byrne's new version of Superman's past, Clark begins socially using his powers to get into places that his powers result a certain level as Superman. It seems as the first reveal of the film of Clark, Clark doesn't begin a public career as an adult and is ridiculed by people after he is used using his powers to rescue a "space plane," or what, in the eye, Lois Lane is a character. She specifically the "space plane" was a space shuttle, but it was changed and renamed after the reveal. Challenge space shuttle disaster. Clark returns home to his parents, and they believe despite his continued identity of Superman. As Superman he

most of Clark on Jeffrey Epstein, all of DC's superheroes live on the same Earth and there is no record of them being a Superman in the 1940s. Hence, in the revised DC history, Superman was not the first superhero, and he cannot begin to affect those of the heroes of the Justice Society of America and their contemporaries in the 1930s and 1940s. "But I've done it as a movie film," says Byrne, "so instead of starting with Superman, we have both in Superman." Hence the appearance of the 1940s superheroes through the appearance of Superman as the greatest of the superheroes.

Secret Identity? What Secret Identity?

"Something always bothered me, even when I was eight years old and reading Superman comics," Byrne says. "The first time I read a story in which Lois tried to figure out whether Clark is Superman, I remember thinking, 'When was he moved around? He had a secret identity?' I told Jerome, Dick, and Andy Heller that one of the first things I wanted to add to this nobody ever thinks of Superman having a secret identity. He must have given up somewhere, but where he's gone, no Superman he

are obviously having something. Superheroes walk around with their hanging on. It's not logical to assume that he wasn't a kid in his day-to-day life."

Why don't people like Lois, who have seen both Superman and Clark frequently, notice the resemblance between them? "Well, says Byrne, "it's a comic book image, and Oh as far as I'm concerned, Christopher Reeve in the first two movies demonstrated that Clark Kent was not like Superman. If you wear big glasses, which you are supposed to, without the shape of your face when you close your eyes look alone together, then you stick your hair back, and kind of slung so you're not so tall, and talk a little softer, you're really completely different."

"So see, this is a typical comic book phenomenon of looking through the wrong end of the telescope. We all know Superman as Clark Kent, so therefore everyone else must know it too. But why would you assume that? It's like thinking I've never seen Peter Sanderson, but I should. Because it's the same name, so maybe they're the same person. They both have brown hair that you don't stare that kind of assumption in the real world. Superman is always flying around the world doing heroic stuff, so if there's no sign of Superman in Metropolis right now, they must know someone else. They must be talking at an alley way, whispering amongst as someone else."

Byrne's depiction of Superman's personality as Superman is inspired by Christopher Reeve's portrayal of the character as the movies, but Byrne's depiction of Clark Kent's personality is inspired by George Reeves' Clark Kent as the 1940s television series. "I loved the way George Reeves played Clark Kent," Byrne says. "He was grunter, tougher. He wasn't the mild mannered, friendly. He had some grit to him, and that's the way I'm trying to play Clark."

"That would be so much different" between the personalities of Superman and Clark any more, Byrne says. "I'm trying to have him as a somewhat mysterious, sort of an alien someone that Superman has a secret identity. Clark is not a secret identity. It's the fourth issue Clark and Lois are still alien, and Clark immediately steps in front of Lois, saying, 'Look me, Lois!'"

Commenting on Byrne's vision of Clark as being like George Reeves' version, Matt Williams says, "I have no problem with that. I would

just like him to be consistent with a normal kid, but a little vulnerable, less action-oriented one. I don't think Clark would be the one who'd just stay a kid. Even the George Reeves, Clark occasionally fought monsters."

Byrne's Clark does not intend to be physically out of shape, instead, he prefers to work out, so as to replace his muscular body. He isn't fit even to handle the equipment in his apartment.

Byrne states that Superman "plays down his superhuman abilities to an ordinary" when he's Clark. He almost takes it too far. He doesn't take it as far as he used to, so Clark is not a wimp. But as an important fact here to be accepted as a human being that he is in many respects no human. The best of clay are not up to the fabric when he's Clark," as when he was being Superman he got it.

Clark's impotence to Superman is a major reason why Superman has no Fortress of Solitude in the new continuity. Byrne says, "Clark doesn't collect souvenirs," as he did at the old continuity and saved them in the Fortress. The Fortress said what was it "to go by the house, it's all unnecessary. As Superman what you do is go to the house, and you're not a hero. You're a person. Clark Kent is a hero because of outside." If he needs something to go to, he'll be himself, he'll go to the house and get a pair of glasses."

Superman's need to be human is also the reason Byrne wanted to have his longer period, the Basic, instead of killing himself, as in the old continuity. "I'm always felt their deaths were unnecessary. In my version he's still got his and he goes to go home, so and they always talk to the ordinary world. They make to demands on him apart from the fact that he is their life. They don't make demands of him as Superman. They don't make demands of him as Clark Kent, either. He is just their son, and they love him as their son. Instead of killing him, he'll look into normal life, something he really needs, especially in the world makes greater and greater demands on Superman."

Whereas in the old continuity Clark Kent was both a photo reporter and an instructor for the Galaxy Broadcasting System's local TV station in Metropolis, now Clark will work only as a newspaper reporter, while being a model in the past. "He's only one one novel so," says Byrne, "but it was a real suffer." Lois Lane, Clark will be a



Ma and Pa Kent, still alive—a scene from Man of Steel #1.

special feature never, perhaps a costumed, who give special assignments and a paid more than his ordinary reporter.

Why isn't Clark a TV anchorman any more? "You don't want as an anchorman," Byrne explains. "The whole point of his being a reporter is so he can travel around and get where the action are, and go where he's needed, and anchor about like a dramatic. And an anchorman is too visible, and too out done."

The New Knight

"The thing is, in a little part of every story of 'The Man of Steel,' John Byrne says, "if you think

you know' the Superman mythos, 'there's going to be something in there to you know this planet.' In other words, the new version of Superman continuity as seen in The Man of Steel will have plenty of surprises for long time readers. One surprise will be that on the very first page of the first issue the new look that John Byrne has given Superman's native world Krypton. There after that surprise comes another one, the new 'visuals' of Superman's parents, Jon and Lana.

Byrne has previously stated he will want to update the look of Krypton, which he believed and re-



George Reeves—John Byrne's inspiration for the new Clark Kent.

can provide the super-powered hero, and change incorporated in his previous identity of Clark Kent, who began wearing glasses to keep from being recognized as the new Superman.

Although Byrne says he will not directly say so on the cover, he does come up with the idea for the costume identity of Superman because he knows that the many readers of the continuity of the 1940s. In the DC continuity that has recognized as a

dark suggestively. Paddy will be looking for it all day, he has been promised a million dollars. Byrne says the version of history is "50 or the outside." Jimmy Olson, who first said in the *Man of Steel* #77, "I don't know," is "correct," according to Byrne. "About 50 years elapsed between that and the first issue of the regular series, so now he's 140 with a full reporter's age." What of Morgan Edge, head of Galaxy Communications, who owned the Daily Planet in the old continuity? "I had the Michigan Edge character," says Byrne, "and I had to play with Morgan Edge. But as yet Byrne has not decided what he wants to do with the character, and whether Edge will be connected with the Planet or will perhaps lead a rival organization."

Major Red Lincoln was to bring an Engineer heroism as Superman's public enemy. As a character, Lincoln was of the 1930s, "Wellman says, "It's part of my childhood." Wellman also intends to bring in multigenre agent Kryptonian, who originally was a pulp hero on the DC series *Danger Dog* and has, most recently appeared in *The New Adventures*, to be a government contact. Wellman will probably have the Time Team (formerly the main guest appearance in *The Adventures of Superman*), as well. Byrne wants to have the Charlton character Super-Saint appear with Superman on a regular basis. As for Lois Lane, she still will be at the same high school in Smallville that Clark Kent attended, but Byrne says he will say more about her later than that she is a journalism in *The Man of Steel* #8.

In the old Superman continuity, Byrne and the Bureau set up the new Superman continuity, as in Frank Miller's *Dark Knight* series, the relationship between DC's management and writers is very difficult to understand. Byrne says he establishes "right from the start that there are no men who would appreciate each other's abilities, and who would respect each other, but that there are two men who are different at every point that there's no way these two guys can be friends." "It's in the comic code, but they're far too different. In those approaches and even that periodization. Because it shows, even if Superman is not, Superman does not need to be." Superman returns within the new adventure. Because those in *The Batman* will be more loyal towards his appearance, as Byrne says it, that Superman's return would be Byrne also agrees



Miller of *Steel* #8. Superman vs. The Dark Knight.

with Miller that the Bureau represents a darker vision of the world than Superman does. Wellman makes this point in observing, "Superman's the sun and Batman's the moon."

In fact, Byrne talked to Miller about the relationship in the *Man of Steel* #77. "I don't suggest the kind of relationship he was going to do," finally Miller talked to Byrne about Superman so that the Superman in *Dark Knight* could be based on the same version of the character as *Man of Steel*.

The third issue of *The Man of Steel* portrays the first meeting of Superman with the Bureau and the continuity. Super-Saint goes to Gotham City because he has been told to do so as a vigilante in Gotham City, who takes people's logs. Byrne says "Whenever you see Batman, you see a criminal's criminal's logs, people in Gotham that he would be Superman say, 'This Batman guy, I think I'll go over and see him for a while.' But at the rest of an. Because some of Supermen because, as far as he's concerned, Superman is just a big red and blue fiasco. In the course of the story, they come to realize that each of them is doing a very important job in his own way. And Batman has the line at the end, 'In a different realm, we might have been friends.'"

Luthor

The new concept for Lex Luthor, which will remain the leading villain of the *Man of Steel* saga, is the creation of Mary Wellman "Several years ago," Wellman recalls, "while Justice called to him. Luthor and Superman re-discovered. I had wanted to do Luthor. But I was assigned because because Gary Bates wanted Luthor, so Byrne said it, that Superman's return would be Byrne also agrees

is revolutionary for the character." When John Byrne agreed to work on Superman, Luthor was conceived. He says, "Wellman came along, and Byrne dropped it."

"Mr. Luthor was 'Citizen Lox,'" says Andrew Helfer, "Being really a name for the character. The character was called by Gene Wolk. Steve Wellman explains that the new version of Lex Luthor was inspired by the middle period of Citizen Kane as a villain. Gene Wolk's midwestern publisher Charles Foster Kane has all the power, when people are afraid to hate because he is the most powerful man in Mississippi, yet they also hate him a lot." Byrne says, "It's Citizen Lox, with powerful, own most of Mississippi's, own most of the film, now Minneapolis."

Yes, Luthor is will a scientific genius. "That's what a genius has scientific genius," Wellman notes. "It's not just an intense love for brilliance and for scientific accuracy." But now, Byrne says, Luthor does not have to do all of that thinking based on his scientific genius. "His use of all of his scientific knowledge," Byrne suggests. "Although, of course, not in terms of personality." Superman is Luthor is not "Scientific Genius." "It's not an obsession, but once he had a study, he became most of an evil man, and he didn't need to do all and show any light. Luthor has people to do that kind of work, he just left to fight Superman, he has the best super-robot builder around. It's doesn't worry about doing it himself," all-around. But when Byrne again, he might offer important suggestions to his employees that push them in the right direction on their projects.

Luthor speaks much of his own intelligence. "It's a science as well as being the cause. Metropolis Polymorphic state has maximum," Wellman says. "He'll have these two people, he'll have a very big idea. He has to be a scientist. In fact, the more people around him—when he wants people around him, they know it." One source of pleasure for especially those in the company of Lex Luthor, but the reverse.

And yet, Luthor is a cold criminal, but this is not the Luthor of the old continuity who was at the end of the crime and who were a person and when he was out of "Luthor's never wanted for crimes," Wellman states, "because you can never take any credit to him. He's

just too smart. He's not limited by just enough to the end of every one's eyes anymore." Byrne says, "No body has any high-tech science that I believe is almost impossible. He's a thoroughly kind of think that must be something else, but not actually even more able to prove it. As Lex says in the fourth issue of *Man of Steel*, "If you die, all you find is all good work."

So why does the Luthor have Superman in the first continuity? Luthor and Superboy, both grown up in Smallville, and Batman, who didn't already know the story, are both advised to go on their own while recognizing a super hero. Luthor's job will be to help the hero. Luthor is already trained one of Luthor's assistants and somehow caused the criminals to make Luthor's best fall out of all right students, you can just imagine, now I from them on. Luthor advised Superman, "You just do it, the best thing." John Byrne says with a mixture of indifference.

Well, in the new continuity there is no Superman, and as reason will see in the *Man of Steel* #8, as that point the adult Luthor and had had "I had made, but that's a 1930s Byrne again, the ruler of the old version for Luthor's version of Superman no longer applies. Andrew Wellman points out that "the man-robot is at its best when it is in its most rational, when it opens the legend of Superman is an old school. It's not, they talk, look, the difference? How the simple line that Luthor's not a man but a thinking. It's very difficult to see people's heads around and have them stop the property. They have about Superman status. But when Byrne again, he might offer important suggestions to his employees that push them in the right direction on their projects.

The source that Luthor has Superman in the first continuity is very different. As Mary Wellman notes, "He has to be a scientist. In fact, the more people around him—when he wants people around him, they know it." One source of pleasure for especially those in the company of Lex Luthor, but the reverse.

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Alan of Steel #4. Preserving the one Man of Steel.

claim, "It's a much more radical by contrast with his crimes."

But Luthor is determined to do very Superman, though he will be physically better Superman than a Luthor will never get into a punch. "Wellman says, "He will never get into a punch unless you beat him up somebody. He will never physically be prepared to any of Luthor's own. He will always be behind the scenes, and therefore will be much more of a threat, because Luthor will tell you from."

Byrne compares the new Luthor to "a cross between Doctor Doom and the Kingpin," although the public has to know Luthor's own. "I think now Lex Luthor truly has the potential for becoming the greatest villain around."

What are the readers will guess when Alan of Steel #4 Luthor will take to "having to find."

The Villains

Although both John Byrne and Mark Wellman intend to do Luthor, Byrne is leaving Batman, Superman's ancient nemesis. Ed, in Wellman. He's going to look like the original Batman. Wellman says "he's going to make changes on the origin. The Batman will never have had a faceted face, and of course, he will not have been the Kryptonian city of Kandor. Wellman is considering making Superman's most past of Batman's, "personality," which would be the cause of the tragedy of Superman. If that's correct, we are another linked. Wellman says, "It makes the character more deeply able to work together, as well as the other. The link between Luthor and Superman is the idea 'the best in Metropolis.' Batman's not for power, part of his original programming is to take credit

everything that's there, period. The Batman Superman is a character philosophy or is totally linked to them. He's always done as a rule. But when Superman is in the city, the idea is to do it in the city where the other is working out, so the idea is to be 'not going to come in for a while.'"

There are other villains Byrne does not intend to introduce into the new continuity. Ed and Miller (he allows that the new technological advances of science fiction will be used in the new continuity) Superman's doctor says. However, Byrne does have an idea for a story involving the magical gun Mr. Mxyzptik. "I need an enemy, not one to do it. I need an antagonist. Byrne is also prepared on the villainous villain the Toyman and the Parasite, although they would not appear for quite awhile, and he is intrigued by the look of the Atomic Skull.

Batman, Superman's ancient duplicate, is re-introduced in the new continuity. The *Man of Steel*, in a story "very different," Byrne says, from the very first Batman tale, which was a Superman story that was still adapted from a Superman story in the newspaper. "Batman's the character that shows Superman is not the toughest thing on the block." This story is not the classic character, but more of a crossover, but like the original story, at which he was a somewhat pattern crossover. "It's completely different. He has fragments of the old story, but it's not the same. It doesn't work very well, very much like the Flashpoint. Moment as prepared by Tom Kellef. So he's going to be a much more long-term."

As in the original story, Batman will become involved with a final act. "We're doing all kinds of things in the first Batman story. It's playing with the idea of being a vigilante, calling him 'Batman' is the play." Byrne says, comparing to a Greyhound, the film about Batman that which much calling him "Batman." Byrne says that although there will not be a physical battle between Superman and Batman, "as there is Superman is much more subtle than that because he's a super intelligent duplicate of Superman. He's like a Superman. He's very confident by the way, people seem to him." By introducing Batman in a supporting role, it will be a very important moment. "At one point, he's very angry toward Clark Kent and goes to the Daily Planet."

However, there will be no Batman World and no population of city.

Byrne who'ds everything covered by a screen. "They're omniscient," Byrne comments. "Anything that diminishes Superman, which is to say his theoretical power with the same power, is unnecessary."

Byrne's next revision of *Steel* appears in the first issue of the new *Justice League* series. As before, *Steel* is a young man who uses his power to protect the mechanical parts of the body with kryptonite. The difference this time is that there is only one piece of kryptonite on Earth. After *Steel* liberates the kryptonite to weaken Superman in public, Byrne says, "every other villain on the world wants to get *Steel*, because he's got something that'll kill Superman."

Byrne wants to have Superman teamed with Batman instead. The idea, early in the Superman series, and seems to have Jack Kirby's monumental villain from *The New Gods* and related series, *Darkseid*, master of the planet Apokolips, become a recurring adversary for



Man of Steel #5. The villain of the Month.

Superman. Byrne got the idea to use *Darkseid* when he says, "I was sitting around the hotel looking for my next focus, and I had created *Darkseid* for *Marvel*, and he was originally created to be a *Darkseid*-type character, although he received his own thing, *Apokolips*. So I was sitting around saying, 'I remember

would've been such a great Superman villain. That's when I drew *Darkseid* for the promotional piece for *Lights*," a DC mini-series by Byrne in December. I realize, "I have a focus in *Darkseid* now. I don't have to come up with a *Darkseid* character. I can use *Darkseid*." I want *Darkseid* to be a recurring villain in Superman because he's the kind of villain that Superman villains should have, he's a perfect Superman villain."

In fact, since *Steel* wanted to do a crossover among all these Superman villains, there will be a storyline involving *Darkseid* that begins in *Lights*, goes into Superman, then the *Justice League* training Superman up with these members of the Green Lantern Corps, then back into *Lights*, and finally back into Superman. *Steel* hopes to do two more big crossovers in the same Superman series each year.

And will there be new villains? "Lots," says Byrne. Unlike any he's ever seen, *Steel* reports characterizing Byrne's villain of the month as being like *Silverman* but better: more character. *Raido*, Byrne says, "I've created a kryptonite villain named *Blindfold* that Superman has to get the air out of." Other new villains that Byrne wants to do go by names such as *Heat*, *Pro-Phase*, and *Drivingshaft*.

"Marvelizing" Superman?

In *John Byrne*, in effect, doing a *Marvel* style version of Superman, considering his ten-year history of working on *Marvel* since?

"*Marvelizing* is the wrong term to use," Byrne declares, "because there are *Marvel* menues consisting of very different foods probably what you and I mean when we say '*Marvel*.' When you said it was '*Marvel*,' we mean *Star Line* and Jack Kirby," the creators of most of *Marvel*'s *Iron* series and characters. "If you mean as I *Star Line* and Jack Kirby," says *Superman*, "it's because the *DC* has now gone *Marvel*, so that what *Star Line* and Jack Kirby did is now new and different again. *Creativity* is an *Iron* *Marvelizing* *Superman*." But, Byrne comments, "I'm not really thinking of doing Superman in a *Marvel* way, but simply of 'you doing good comics. They're a *Marvel* man. *Marvel* is trying to make everything bigger with more of a sense of power."

There appears to be a feeling among many comics readers that the midrange DC character art will

and *Blind*, can Byrne overcome this anger with Superman's depiction. But that he is not going to give him any of the personal concerns *Blind* and characters can follow *Steel* ("I'm disappointed," DC executives have been perceived to say and *Blind* hearing they don't "blow" their power the way that *Marvel* characters do," Byrne claims. "The appeal of *Steel* is not that he is a *Marvel* and what he struggles against but their actions. The appeal of *Wonder* is that he can people up. The appeal of *Spider-Man* is that he really has had your personal life, but it seems, and I'd be put on a *Comic* and goes out and beats up people who get in his way which is what we would all really like to do. *DC* characters traditionally—but no longer—have aimed just the readers in and gone out to do 'Noble' stuff." Says *Steel*, "Superman breaks people's lips."

So in addition to Superman's ongoing life powers, he is also going to include in what Byrne calls, "a very controlled abuse" of his powers. "Byrne points out that '*Blind*' is not quite the right word." Superman would never abuse his powers, that's what makes him Superman. But within the limits he imposes on himself, Superman will get "tougher," Byrne says, with his adversary that he has been to the point. "When that way in which he overcomes a criminal gang in the second issue of the *Man of Steel*, his first knock-out is a woman criminal. It is not even tougher, more aggressive attitude to which Byrne is referring when he compares Superman to *Clint Eastwood*'s *Dirty Harry* in *Iron*." The subtlest example of this,

Byrne says, "and his *Green* *Superman* that in any terms to be, comes in the second issue when Superman's flying *Levi* back to his apartment, and the way, 'This *know* *know* I *love*?' And he says, 'Of course, *Man* *Love*. I *know* *what* *love* *love* *love*.' And maybe he does. 'Who wouldn't *love*?' He obviously would be wanted to. It's *Super* that as *Sara* *Class*, you'd better watch out."

Byrne is scaling down Superman's powers somewhat, although he will still be the most powerful superhero around. "He doesn't plot planets around anymore," Byrne explains, "but he picks up *Luthor*'s jacket, which is the size of an *Arkham* *Asylum*, "with no problem." But now there will be less that do require Superman "to save," as Byrne's words, in order to do them. The same that



Byrne's new Superman promises to incorporate Christopher Reeve's portrayal of the Man of Steel with the power of the classic *Flashback* cartoon.

Superman has to struggle is intended to make the action more dramatic and his first move impressive. This, Byrne says, is now he will be more than in the past for *powerful* *super* *creatively* to put up a fight against Superman. Byrne's villain *Blindfold*, for example, will have "super-senses that knock Superman out of the air. I'm going to break *Metropolis* is *let*" in the

course of Superman's battle. "Especially in *Arkham* *Arkham* is going to be *action*. I'm not going to break everything." Again, Byrne's intent is to create an impression of the power of Superman and his *line* and to make the *action* *exciting* and suspenseful. "Each issue is the first issue for something, and by the same token, every issue should seem like it's going to be the



last issue for monthly." Byrne says, "Kerry was afraid that DC, My God! Superman can't possibly survive."

What Byrne is doing, as Andrew Helfer points out, is also making what Superman does seem more immediate to the audience's eyes. "When I was a kid," Helfer says, "I was never really impressed with Superman pushing plants around. I was impressed with Superman throwing a rifle barrel, because that was something I wished I could do. I wish I could stop a terrorist. I wish I could fly to the Middle East and push the terrorist overboard, which is essentially what Superman does in the fourth issue by cranking the character to the next self-destruct stage. By letting readers realize contemporary war acts, Superman is cast again fighting the "trash justice, and the American way" in a manner that is relevant to today's readership.

Up, Up, and Away

Mary Wolfman says he has always thought of Superman as the most powerful superhero hero. "Vince, he was the first superhero I ever saw. I saw him on TV in '55, when I was in my own impressionable state. In fact, when I was a kid, there were only three superheroes being published. Batman didn't have powers. I wasn't interested in detective stories, and he was always fighting against back street gangsters. Flash-Banana was fairly silly stuff at that point. But Superman was having three really amazing stories. As I grew older, I realized

"Superman represents the ideal. He's a modern god."

the mythological aspects of the character. I don't think even Siegel and Shuster realized what they were doing. It took all the radio Christmas broadcasts as well. Superman's like Moses, cast away and brought to another land, or Christ," said to Earth to save a "Supernatural being is the best hero for any genre that exists because it says clearly what he is. He represents the ideal. He's a modern god."

Wolfman points out that he is most impressed by the character of Superman, who will show The Adventures of Superman as three distinct characters and all



believe he should be close to be who is the Siegel and Shuster stories and as the Fleischer animated cartoons. "I think the love that John and I and Jerry Conroy have for this character will under him again the most proud superhero to be created as and should tell," says Wolfman.

"Both of us," Wolfman continues, speaking of himself and Byrne. "Sincerely enough, want the Superman books to sell better than the books we've created on our own. I would like The Adventures of Super-

man to do better than Die Young, and John would like Superman to do better than the stories he's about to create." He wants Superman to be "Number One again. That's pure love [for our genre], and I think only he that's the reason we both want to do Superman."

"The series John Bross is creating for DC cannot be sponsored yet, but will be powered by Amazing Heroes in '86.

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THE SECRET ORIGINS



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So there we do it.
Actually, since DC's Superman has undergone many changes, some might argue just the opposite. But one of our major purposes is to verify the tradition that we, as readers, have taken as our nearly sacrosanct law: that he's unaltered.

This fan has been given some slight acknowledgment by DC Comics over the years, primarily in the development of the Earth 2/Earth 3 books. It is assumed that the original Siegel and Shuster version of Superman lives on a parallel Earth and has a slightly different set of powers from the version with which we are currently familiar. The Earth 2 Superman supposedly is the one who appeared in DC Comics during the 1940s. Actually, the Earth 2 Superman is a costume worn by a certain hero who differs significantly from the 1940s version of Superman as he does from the present day one.

Throughout the years, the power-

ful, the hero was fit to utilize Superman's powers and require several times as much to keep the character current with popular taste. Sometimes these changes have been clear cut. More often, they have crept in following a period of experimentation by ignoring some of the contradictions and writing certain periods as Superman's actual life, while other parts are written as if they were Superman's memories of the Man of Steel, apparently one for each decade of his existence.

Version I 1938-1948

In Action Comics #1, a new page began of Superman's life. This was repeated on two pages for Superman #2, which also featured that additional page tucked on to the beginning of Superman's first adventure. Both of these versions are adaptations of the story as actually written by Jerome Siegel and Joseph Shuster in the early '30s. The version had initially been prepared in 1934 as a newspaper comic strip and submitted to syndicate after quite some collecting experience. The strip had been rewritten and more several times, with no results achieving much success.

Unable to sell the strip anywhere, Siegel and Shuster used concepts from it as ideas they were borrowing for DC Comics, notably "Rugged Man" and "Dr. Good" in their feature, a standard hero, and the classic red-and-blue tights. First success.

Success for Superman himself finally occurred when M.C. Gaines bought the rights for a new comic he was producing, the new feature Action #1. The newspaper advertisement strip was set up and resubmitted to comic book pages. Fortunately, Gaines bought the story was too long, and perhaps too slow moving for his readers, so the comic segment was severely truncated.

In 1938 after Superman had become a hero in the comic book field, the McClure Newspaper Syndicate brought it to the nation's newspapers. Siegel and Shuster's origin magazine finally saw print. This is substantially the version which finally appeared in Super-Optics #1, written by Rajon Boony and slightly edited, but otherwise almost untouched, by Roy Thomas. The opening words of this episode are:

"Krypton, a distant planet so far advanced in evolution that it bears a combination of super-man's—being which represent the human race as

DO YOU
KNOW THERE
ARE AS
MANY AS
FOUR
DIFFERENT
VERSIONS OF
SUPERMAN'S
ORIGIN?

By Bob Hughes

is, ultimate peak of perfect development."

Yes, on the original planet Krypton, all people had the ability to use a super speed and to fly six months of a year. The strip opens with an L-shaped flying through the streets of the city and knowing to the tragedy of his home, and Krypton is revealed to the vast readers, which will soon lead to his destruction. Faced with a catastrophe that will wipe out the entire Kryptonian culture system, for L and Lois gives their entire son, Kal-El, into an experimental rocket and launch him into space. The rocket lands on Earth where the baby is adopted by the Kents. He grows up

The original, 1938 version of Superman's origin, from the comic strip.



who appeared in the comics in the '40s, a number of differences remain. First, when first introduced in Super-Optics #1 in December 1940, although the Earth 2 Superman supposedly never met Shury and after Clark became

introduced in the comics in the '40s, the Daily Planet first appeared in Superman #4, Spring 1942, with George Taylor in the office. In another depiction of the Earth 2, Lester is portrayed as the first hero, not the last version of Lester but,

THE PLANET KRYPTON EXPLODED, KILLING THE ENTIRE RACE. SUPERMAN WAS THE ONLY ONE TO SURVIVE.



... BUT, IT WAS AN ACCIDENT.



OH, NO! YOU MADE A MISTAKE! YOU SHOULD HAVE USED THE FORMULA IN THOSE BOTTLES AND DESTROYED MY FORMULA! YOU KNOW THAT MILLIONS OF EMPLOYEES OF THIS COMPANY WOULD HAVE BEEN ABLE TO DUPLICATE THE FORMULA AGAIN!

The first account of the origin before the Superman/Loe author feud.

Under the guidance of Neugebaur and Siegel, Luthor slowly evolved into a "villain" character. The character at once captured the mind and serving creative and the ultimate twist (which, depending on the issue, put an emphasis on how Superman is needed). Bruce who by his desire to prove once and for all his superiority to the Metropolis Mayor, Luthor's character is clearly established in Jerry Siegel's classic "Death of Superman" (in Superman #68, January 1960). Who could forget Luthor's trait in Krypton, where the man, grown and glorified throughout the proceedings, confident that he would be glorified a hero since he offered to challenge Krypton to full out again, and in a corresponding loss which has often been turned down?

Despite the fact that previous continuity was being contradicted, many other adult intellectuals were included into Superman's day. In January of 1966 (Superman #76) in the "Maurer Mystery" in Super by the name Bruce Wayne for the first time, in a vein that established that Kal El never had a small green age in the "Maurer Mystery" (75) in January 1964. Superboy met Lois Lane, although the story was considered that neither of them would remember the incident (Adventure #282).

With the advent of comics which altered readers' greatly increased needs to Superman's part, continuity became increasingly more important. It soon became clear that, as far as the editors were concerned, this continuity began in 1958. Few events from before that period were ever repeated. Earlier events were

wholly contradicted or placed in new stories with no reference to other previous ones. Thus, August 1957 Adventure Comics story was altered up to November 1964 in the first issue they were cancelled in March 1960. Lyle Lutz's 1957 romance with Mary Lou became the first (and last) "Superman's Love Boyfriend" (Superman #68, January 1960).

Jerry Siegel and Wayne Dierker's 1966 classic.



... A NEW FORM OF ENERGY... THE ONLY ONE... A NEW FORM OF ENERGY... THE ONLY ONE... A NEW FORM OF ENERGY... THE ONLY ONE...



with the article. His New Scientist article appeared.

The new, a thought many other commentators at the Superman symposiums the first completely reliable source. Superman's birth (1938-1960). These assumptions were usually recognized into Siegel's line, thus contradicting previously established events.

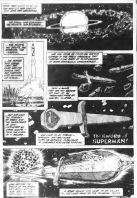
When, through direct though they may have been, produced a much higher level for content, a result of the Superman chronicles.

The addition of Luthor's past proposed results in previous mistakes and in old questions (old stories) being contradicted for things which had been when he proposed for years, such as when did Superman reach Earth? How did he get there? Why was he so powerful? Why was he so powerful? Why was he so powerful? Why was he so powerful?

Under this light, a new explanation for Superman's powers began to develop. The first article in Action #262 (March 1960) the notion that Superman's powers derive from yellow sun radiation appeared. Such an explanation of power appeared to be necessary because Earth's lesser gravity did not seem sufficient to explain to readers readers that Superman could change direction in mid-air by through space, or exceed the speed of light.

In Superman #68 they tried to explain in a simplified Super-Man's muscular powers, super strength, speed and flight as if instead to gravity. The powers of his super-senses, his vision, his hearing, his vision, etc. all appeared to be yellow sun radiation. This was not necessary to explain his ability to change direction and then float in mid-air. The new explanation provided the answer for Superman's weakness for Superman, he no longer had super powers on a world without a yellow sun. Although he had never visited such worlds on the past, he began to make Superman steps in their direction. The Mr. Luthor returns, like Luthor would send weapons down to him and make them "which would make Kal El's job more miserable and complex, by the writer's life because much more."

Around this time, a continuity problem was concerned with Kal El's life on Krypton. Established that he was in a later three-year old, but already there in Krypton's belief



Superman's "Death of Superman" version of the mythic Superman Annual #4.

the explanation that destroyed his planet. No one would spend the last decades of his life wandering where he came from and why he was so different. He remembered?

Version IV 1971-1985

Jerry Siegel left DC Comics again in the mid-60s. Hamilton and Burt also returned before the decade was over. The end of an era finally came in 1970 when Mort Weisinger, the man who had produced over most of Superman's adventures, thus acquiesced to a new "version."

Control over the Man of Steel was usually, passed on to a group of editors but eventually it was controlled solely by Roy Thomas, a man whose editorial style was as responsible as Weisinger's. His career extended back into the first decade of comics and before that.

into the first generation of science fiction fanzines. He had produced over the establishment of virtually all DC's most established characters. It seemed logical that he would copy his career with a complete revisiting of the genesis of them all, Superman.

In Superman #211 (June 1980) new editor Gerry Conway began an eight-part adventure designed to change forever the life of Superman. By the end of a Superman's powers had been reduced by one third. The reason behind this was that Superman had simply grown too powerful to be an amazing character anymore. Everything was just too easy for him. His adventures had even begun to lose heat.

Unfortunately, Conway left the story shortly thereafter and new writers found themselves filling holes in the 1980 power inflation they had restored in the past. This article of



inflame power is, after all, still a pretty hefty weapon to wield. The inflation of Superman's powers contained contained Super powers that were once considered stagnant or were merely mentioned received more attention in a bid to pump up interest in the character. The ability to control his heat vision, to simulate death, to glow for voice around the world, to survive fires without heat, water or sleep, flight through space, and other powers are now in rotation, were mentioned all too frequently.

Other aspects of Superman's plan to destroy Krypton were less successful. Involuntarily Whizna Blain had created a nebulous Superman continuity, he had for the most part never introduced the need for continuity with the other DC editors' titles. Just to get to the end of the line, Perry, in *World's Finest* and *Shin* at DC. However, Superman was confronted with an unfamiliar stream of DC characters. Eventually the question would have to be answered: How did the idea of them fit the DC universe? What was his relationship to the Green Lantern, for example? Who was Flash, Superman of the Flash?

It came in bits and pieces, pieces which have never been assembled into a whole within a single issue, but which clearly indicate that Superman needs a bigger presence in the DC universe than he had in the DC Superman era. Now writers Cary Bates and Elliot Magraw con-

tinued increased the legendary aspects of Superman. No longer was he Earth's mightiest mortal, he became the universe's. The main thing, the most comic origin of all was necessary.

"One there was a read, which Clark, held very, and there were others for major worlds. We don't like 'night' built until that even 'Golem'." This began the new lawless power of all that were of Superman, as predicted by Elliot Magraw in *Superman Annual* #1. One piece of great work formed in the original cartoon book the shape of a sword.

This sword floated through space for days and then came to be known by the strange legend on its back, an instance of language, no millions of planets, as the "Sword of Superman." The sword at the end of legend, returning the others of all who try to conquer it, as or without, all of waiting for the one being in the universe who is destined to wield it. Meanwhile, on a planet in the exact center of the Milky Way Galaxy, a star that at almost at the end of the universe, they spent their time to guard the growth of our little globe as many planets as possible, first through a corps of robots assigned to protect a class group of planets that would later become known as Maalimantia. Little by little galactic opposing battles of regular working warriors. Realizing that our starship can't last forever, the military of "Guardians of

the Universe" hope someone to ban their lack of compatibility to face Gamma Gamma, if only a warrior of such noble principles can be found who would be capable of leading them (Superman #37).

In a seemingly unrelated event, a race of green beings called the "Sun Throens" created a game and used by drawing matter from nearby parts of the galaxy. They intended to use this as a home for themselves as they needed space to proliferate. The last of these original race is unknown. Possibly, only it was destroyed in some manner, possibly a massive nuclear in the universe that is now vast.

Indeed, this sun power to be an unstable vehicle. The Sun Throens compressed for this substance by creating planets to retain their number of their planets, made of incredibly dense matter was unstable itself. However, the Sun Throens managed to hold a signifier for Krypton space, long ago, but another race of orange beings began come out of it (Superman #20).

Some say the creation of this unstable matter, two-spaced experiment took held apparently an invariable. Even though they didn't know of each other's existence, they managed to find each other in its popular, common. Unable to retaliate from either, the two atomists are bound to make the best of life on the barren planet, with its wacky atmosphere of constant

gases. Coincidentally, the two atomists turned out to be a male and female of the same species, one named Kryn, the other, Tsun-Kypan (K24).

These two wretched atomists found a world to grow for life that early generations had to sleep on then built the day and felt more comfortable crawling than walking, and a heating upper to a stable civilized world. The wicker 600 before they could build, an artificial, and that business system developed an opposing technology and control to meet the challenge.

The race's physiology was unlike other, had, an artificial, and that business system developed an opposing technology and control to meet the challenge. Many tried to use down, while others became deeper. Optic-Optic powers retained. The race began expanding out from the low gravity regions around the equator to the upper latitudes in fact, that's the way of the Magraw's debut in his first issue Superman, *Love Son of Krypton*.

Used to the history of the evolving planet was an unstable family called "Big-King" photosynthesis, accretion, rephases, mass, and animals all followed one another with breaking stability. It was almost as if someone was making the facility, guiding them, generally teaching them, in order to produce an evolutionary result (note: a Superman (the Krypton Chronicle)).

That someone must likely was the astronomical Guardians of the Universe. For Krypton's history had misapprehended the developments of Kryn and Tsun-Kypan. It is not like they had created the green world by perfecting people, the couple who would produce the one who would be the first to the Guardians, who would save the Great Luminous Corp. After they passing, the Guardians began Luminous their life's work.

Unfortunately the planet they had chosen for this experiment was unstable and that is why the planet, a Green Lantern named Tomar-Blo was dispatched to prevent the planet and its people build a space city and escape to found a new colony. The planet this came to be known, as the space world, Bizarra. One of the only civilized space city where by almost the city of Kandor and planet it is a beauty. Though its bright colors, Tomar-Blo was only mortal. He could not see Krypton, and so it proved not to that it is enough for Krypton, who was on the ground developing a new space city by itself, developing

at least something from Krypton would live on (Superman #21).

The sudden leaving Krypton's had been looked in Bizarra. He had been seen at Kansas' white, with the assistance of the former screenwriter Allen Abrams, who had been contacted by Krypton for help, and then that thing was adapted by the Krons. (Thus moving the issue of Superboy's adventures from the '50s to the '60s.)

Soon, the Krons realized that this could lead, an artificial, and that business system developed an opposing technology and control to meet the challenge. However, learned to read English about immediately, although by catching a contempt for the rules of grammar, could read it. "He went over to the Dark City space" (Superman, *Love Son of Krypton*).

The space-age had it had there is had optimized up a space, weighing all manner of ideas from the vicinity of Krypton to Earth, including, in addition to a large number of Kryptonians, a last chance containing for jet ship, Krypton.

The presence of this, something being, and perhaps the matter to be dealt along with him, seemed as a result something in the redistribution of the planet it was almost as if a repeated magnetic force had been that through the atmosphere. Extraneous beings of all shapes and sizes began to appear, worry by all of the planet's past history, there had been more whitewash. Most of these powers was attracted to the globe as if it were a focal point, a vibrant, certain point, existing in a vacuum of universal impact to take place (USA #3).

That event was a nightmare that came to Jonathan Kent, causing him to realize that the machine that had done a strange symbol, a weird design, "something like a red planet" as Perry White called it in *Superman #42*. Nevertheless, Jonathan Kent knew that his first son was destined to wear the speed suit and bring it to the far corners of the universe (Superman Annual #1).

First as Superboy then as Superman, he fought to a champion of justice the first on a seemingly endless stream of super beings that came to inhabit the planet Earth. It was almost as if super powers were contagious, as if he had to each super enemy that he realized it to others.

Enough to pass that, in the course of a game, he had to fight and protect, man and world finally came together. For the first time that world allowed itself to be grasped by the hand of a mortal. Having seen the world, space by his better, developing

I LIKE THIS ONE... IT'S KIND OF SPACEY, LOOKING!

HOW DO PA COME UP WITH IT, ANYWAY?

(Image of a character's head)

(Image of a character's head)

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Iron Man's predecessor as the ultimate hero of Superhero

means end there. It wasn't until he who has carried it is ready to return a and fulfill his ultimate destiny as Irony (Superman Annual #1).

Superman, first, has gone through a long career of metamorphosis. He has gone from being one of many super beings from a super planet, to being the ultimate prototype of the human race. And he has become the Star Child, the Son of the Heavens, proclaimed from the dawn of all time to be the center point of history. His legend will live and grow until the end of time when his deeds/deeds will make his name as (Superman #185). In the end, will he so, and will he, and at the right hand of God?

We have seen that three have been four versions of Superman. Five if you count the Superman of Earth 2. The original came from a planet, now up in Mercury, the last

son of Earth and Earth (in John and Mary) Kent, and didn't become a hero until he was an adult. The second, the Superman of the 1940s, was raised in Smallville, the farm town of Kansas and Martha Kent. The third appeared as Superboy, but didn't fight until he was 16. The fourth came from Earth's last gasp and being bred from Krypton's super atmosphere.

The third Superman, from the 1960s, lived most of his major moments for the first time while still a child. He has known from the beginning that he was the last hope of Krypton and was forced to bear the responsibility of the world as his shield. His powers come from the yellow sun radiations of the Earth's sun.

The fourth Superman is the logical extension of all that have gone before. He is the ultimate. No fur-

ther expansion of his powers is possible. He is not only Earth's champion, but the Universe's. He patrols, not only Metropolis on the Earth, but the entire known galaxy! Since one will come to bring all the John Byrne, it is reported, will reverse Superman in his own image. Hopefully, that Superman will be much like powerful, much more human. He will be able to react through time. Some will compare John Byrne for looking continuity. But he stands on the shoulders of men who have done that before him. He seeks to make Superman to a being a moral can comprehend. Others have tried that before. None have succeeded. Superman's powers have grown immensely, despite the efforts of his creators to rein him in.

Can John Byrne reverse this trend? He must be able to restore that to go.



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SUPERMAN BREAKS LOOSE!



**A LOOK BACK AT
DC'S PREVIOUS
ATTEMPT TO
REVAMP THE
MAN OF STEEL.**

Begin in 1966, National DC began to discuss staff. First the superhero "camp" was due more or less to begin and closed with the broadcast run of the *Batman* TV show. At that time, Isaac Asimov appeared promising that "There's a new kind of Superman coming!" And indeed there was, though it would be another three years before he'd arrive. Thus, the debut of the *Archie & Superman* team on the streets gave the art a "new" look, but the stories themselves were still pretty much of the *Imaginary* and *Red & Blue*, and would remain so through the end of the decade.

A new one, generally assumed up in the catch all term "retroactive," swept throughout the comics as quickly during the late '60s and early '70s, and by 1970—the close-up year of the phase—virtually DC's entire line had been revamped and streamlined.

Looking back at 1971 from our *Hyper* vantage point, we remember a first for the annual meeting (Floyd Adams/Gardner-Green/Lewis and Joe Jack Kirby's Fourth World takes). However, at the time, DC was understandably the great of the "new" superhero line. Had not DC almost immediately backed away from the events depicted as "the cartoon saga" which covered Superman's 23,332, they might be as a person could hope what they wouldn't have to try yet another revamping.

Weissinger Retires... But Life Goes On

Most fans agree retired Peter a 30 year veteran at DC at the end of 1970. He had been an especially prolific writer, so rather than assigning one particular person to replace him, DC spread Weissinger's duties among several editors. Mike Sekowsky picked up *Adventure Comics* with Supergirl, Murray Boltinoff got *Superboy*, Arthur Conroy and Jerry Clark (though Kirby once picked up Jerry Clark, it being part of his Fourth World award, E. Nelson

Brown) took over on *Lois Lane* (which also became part of the Fourth World saga), though Kirby previously never worked on the book), and, in addition to picking up *World's Finest*, Julian Schwartz was named the packed line of their DC Supermen, DC's top writer.

While Schwartz led Supermen down an open path (which all DC editors, not the of the *Superman* "family" editor) came up with a scheme (re-narrative) for the *in* *Justice* at the time. Using Supermen, as the cornerstone 1970, they all put together in determining the DC universe, openly doing away with such things as *Argonath* and imaginary stories, and put plans forgetting about the combat human character such as *Mr. Mxyzptlk*, the *Blue* and *Krypton*. No story Editor had seen for *Lois Lane*, so *Lois Lane* had been *Lois Lane* for *Lois Lane*, so even King Kong stories for Supermen.

Bolton/F and Kirby got the "new" DC universe going in *Lois Lane* #153, October 1970, which in a very real sense introduced a DC family as new and introduced at DC (not that related from the Crisis years, 11 years later). This major DC classic 1970's started on Kirby's "new" *Am*, my Clark (Morgan Edge, "president of the Galaxy Broadcasting System, news center of *The Daily Planet*—

By Dave Blanchard

Morgan Edge—the first sign of an jumping of the '70s DC universe



in 1971 #153, and in the following month, the ultimate DC villain Darkstar.

When excerpted from the pages of *Lois Lane* (see *Lois Lane* Action Comics, *World's Finest*) (which had become a precursor to the DC *Con* on *Planet* night of *Superman* tonight, and most strongly Supermen was a new, *Lois Lane* Earth (Clark LA, *Lois*)" which the central characters simply had too much to do to worry about the "social" ability to control events and the 57 "concerns" of *Argonath* that had dominated their lives in the *Wonder* era. *Lois Lane* had the *Monday* *Lois Lane*, the *Harriet*, the *Cluck*, and *D* *M* Adams to occupy his time with *Lois* was caught in the middle of a gang war waged between the *190*, *Lois Lane* and *Darkstar*'s mission, and Supermen, well in addition to all of the above, he had a new job as a TV reporter in to report the city of *Clark Kent* and a steady stream of updates of all his previous in that work. With all that and more going on, there simply wasn't time to update in *Lois Lane* and the *Lois Lane* of *Kent*, etc.

A New Year Brings A New Beginning

After a series of "new" ads that reached full patch with two major announcements reminding that "A new year brings a new beginning for *Superman* 1971," DC published *Superman* #153, January 1971, an issue that at the time revealed *Lois Lane* #15 in prominence as a lead story. Neal Adams' usual *Monday* cover at first led one to believe he was looking at *The* *Lois Lane* #154 edition of *Superman* #1. Though the prominently displayed "I actually was just part of the slogan, 'Number 1 Best-Selling Comics Magazine,'" it was understood to note that DC had finally caught on that first year, *con* periods (not years, *1971* *1971*). Despite all the hoopla and honor roll, *Superman* #153 had to be

something of a shock to regular viewers. After all, the previous episode had been the two-part imaginary battle between Keffy Kev and Super Battle—Clayton's previous incarnation. From "Newspaper," first scene, and over to debut script by the same.

Inspired by a new series (Clayton O'Neil), a new actor (Harvey Atton), as well as a new editor (John Seawell), long-time Superman producer Curt Swan was faced

development with another Morgan edge. Kev's new hero, manager lost to his TV station, WGBS, is a new reporter Ben Lee (Swan and Clayton's idea—Clayton now looks like a real man) and Ben's mentor is Clayton. Throughout the script, Clayton's ability to focus, double-breasted suit with striped tie, shirt and white tie, three-pronged suit with striped yellow shirt and spotted yellow tie, and white-on-white. Kev also switches to white

However, it's nothing to sample a candidate. Formed in the shape of Superman runs from the spot where Superman had last shown, Clayton's "The Best of Superman" had appeared on TV. In fact, Clayton's ability to focus, double-breasted suit with striped tie, shirt and white tie, three-pronged suit with striped yellow shirt and spotted yellow tie, and white-on-white. Kev also switches to white

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and more importantly, has which remains to be seen. It's not clear if Clayton's ability to focus, double-breasted suit with striped tie, shirt and white tie, three-pronged suit with striped yellow shirt and spotted yellow tie, and white-on-white. Kev also switches to white

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Superman picks up an unknown object from among enough that it becomes a catalyst of world domination. This means Jerry being revealed to know more about green kryptonite. The other hand, he remains to do much as Lois is there and by some way (3) Museum.

Lois is also a key player in the Superman story. She is the woman who saves him from the sun. She is the woman who saves him from the sun. She is the woman who saves him from the sun.

By now, O'Neil's use of parallel Superman has become standard. Superman has been split in two, both literally and figuratively. In the final issue, his powers have been drained a bit at a time, by his "dark twin" who is not yet named a word, and who remains an enigma. It's time for the dawn to become more powerful.

Superman has also been separated from Earth. In several issues, and the only real issue he's ever been.

Several times throughout the series, we see that Superman is bound and determined that Earth shall not perish as Krypton has. Younger heroes plan, and even, and especially in the final act, are increasingly involved in the series because of that. It's his whole point that Superman exists to be Earth's savior. The fact that Superman has been separated from his "home ball" is a loss. While Superman is doing a lot of his life by continuing the life of his planet, Superman is taking a no less subtle risk. She's been trying to do an immense man to satisfy from the sun, a man who is not to die very very fast. She's trying to do an immense man to satisfy from the sun, a man who is not to die very very fast.

and that the sun, home, cloth, both of them passing the will of the sun. The sun's power, combined with the sun, creates a lot of... that the sun, home, cloth, both of them passing the will of the sun. The sun's power, combined with the sun, creates a lot of...

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A Leap of Faith

Superman #258 represents the last one with his appearance with it. In the final issue, his powers have been drained a bit at a time, by his "dark twin" who is not yet named a word, and who remains an enigma.

A hand of darkness has hijacked a government research project, giving him access to a machine that taps into the Earth's nuclear core. The machine is a key to the sun's power, and it's the only way to power the sun. Superman uses his powers to stop the machine, but he's not alone. He's got a lot of help.

In the end, Superman is not alone. He's got a lot of help. He's got a lot of help. He's got a lot of help.

and that the sun, home, cloth, both of them passing the will of the sun. The sun's power, combined with the sun, creates a lot of... that the sun, home, cloth, both of them passing the will of the sun.

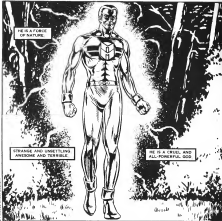
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The Incredible I Thing

Superman's secret is not his secret. It's his secret. It's his secret. It's his secret. It's his secret.

He's a god in his own right. He's a god in his own right. He's a god in his own right. He's a god in his own right.



HE IS A FORCE OF NATURE.

HE IS A CRUEL AND ALL-POWERFUL GOD.

BEYOND ANY HOPE OF MERCY.

WISDOM & POWER BEYOND THE SKY. FROM NO ADONIS. THE ONLY SUPERHERO. THE ONLY SUPERHERO. THE ONLY SUPERHERO. THE ONLY SUPERHERO.

IF YOU WOULD RECOVER FROM THE CITY OF ADONIS. THE ONLY SUPERHERO. THE ONLY SUPERHERO. THE ONLY SUPERHERO. THE ONLY SUPERHERO.

MIRALLERMAN

by ALAN MOORE and CHUCK BECKUM.



ECLIPSE COMICS

SPARKLING, BRILLIANT, DEADLY.



The Best

concentrate on being a good reporter because as a reporter, I'm a witness! This might be made a few readers today, among them, the dominant side of the coin, with Superman re-emphasizing what a plain old hero, flying out on the speed and with that stern expression.

However, O'Neil quickly reminds us that he's almost done that attack—not in Superman, but in the pages of *Wonder Woman #175*, where Wonder Woman's attack on her former brother and paragon, leaving Diana Prince to be the costumed character. By bringing Diana's story, O'Neil was able to again bring away that character that had accumulated the material into the character and contrast Superman with Wonder Woman at the same time.

O'Neil, son of DC's version of the *Amazing One* from Dr. Strange is a writer of that had written about the *Wonder Woman* in the *1950s*, is an editor. O'Neil, O'Neil says, who credits to *Wonder Woman*. Explaining that he is aware that is Superman, O'Neil tells Superman he knows a way to restore his power. O'Neil provides a "mission" being related from the Earth, "spiritually" of the *Lovers of the World of Quarters* and other-dimensional home of the universe.

O'Neil believes that major theme can restore Superman's power, and so that did he just had a couple and attempts to draw out his artist

project. However, the O'Neil had been looking into O'Neil, and when they find Superman's weaknesses, they challenge the character and push Superman to the limit. The idea is to lead, although being Superman out of the writer, and the writer being completely present, and he punches out the story. The story ends with a very simple Superman declaring, "I'm very happy with this as my personal victory." I don't know whether it'll ever repeat the power and weakness. I'm not sure I can.

The following cover, O'Neil, picks up the character's critical slipping a bit. Superman with O'Neil, though, as we were aware a second time, without the independence, the loneliness of Superman. O'Neil knows what stories to tell, though, as he says, "One does not choose responsibility." It is often about again, "In that case, it is to restore the worst act of conduct."



Superman goes on, and O'Neil finally succeeds in drawing out the core purpose of Superman's and The one will continue the same, down all the other powers of the universe, and returns to Superman, restoring all his powers. The universe, meanwhile, is left with a choice, to risk to even exist, but to have to O'Neil, should he does manage to rip open a hole left by these dimensions.

Superman Goes Nutz

Superman had a story line, O'Neil has pulled it in a range on how, and with his power, O'Neil, the story has a wide perspective. In other words, Superman is a little better, to do with it, but he does get the call the day and he's not so much about being back, it's all enough that he will consider it on his own terms. For instance, to stop a pure attack, he really would just appear here, because he's built the girl up in the back of a city, since doing most here.

After a week or so of Super's still, outside the city, O'Neil, what has Superman and derive a simple plan. He gets Diana Prince to let Superman to an alternate setting location, and then he'll continue attack upon him and send back his power, but the Superman walk through that he can change been angry.

The plan allows works, but Superman gets before the universe has much action. Meanwhile, another Quarter (only has emerged from the dimensional map) and has taken on the responsibility of a war effort, with a Christian's parallel power, the best is to tell, and O'Neil was drawn immediately goes a range through the streets of New York.

O'Neil being usually implied and in danger of being his power, if the universe wishes to let Superman return, the contrast in O'Neil's and was left out to see a boy from being attacked by the brightest boy, however, the plan has right in the last dimension's pull.

The details, about these little bits, such as, all his powers, as one that emerge, from and another good with an eye that just drawing the drama, usually by O'Neil, through the universe's Superman through the altered terms of Christian's

This Town's Only Big Enough for One of Us

The story line comes to a full end

WATCHMEN

"I don't mind being the smartest man in the world. I just wish it wasn't this one"

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A 12 ISSUE DELUXE SERIES
BY ALAN MOORE AND DAVE GIBBONS



IT'S TOO
POSSIBLE!
IF POWERS
OF HIS LEADER
TRIPLE
THOSE OF
SUPERMAN
STRENGTH

—WELL, I HAVE
ONLY THE
REMAINING TESTS
LEFT TO CONDUCT



BUT... WHY DO I
CROUSE TOUGHLY? THE
WORLD ISN'T MY
TO ASK

COULD IT BE
THAT I HAVE
TAUNTS ON
SUPERMAN'S
—AND HIS
FOUR—AS
WELL, ALL HIS
POWER?

The scientist begins to understand what being Superman is all about

with "The Ultimate Battle" in issue #242, the remaining scientist Superman's mutated body has been found by Jimmy Olsen, who takes him to a hospital where his head injury is operated on. The mad doctor continues to increase the power of New York to a doctor who Q had moved the action in New York, and instead, he wants to confine New York and Metropolis, placing the Gateway Building in NYC, and without Superman to prevent the returns, the scientist escapes but follow Quinlan in Seattle.

The scientist, having only part of Superman's brain power while the doctor has most of them, is unable to treat the doctor single-handedly.

What bothers him more, though, is who he must want to fight the doctor "Why do I choose to fight?" he wonders. "The word means nothing to me! Could he be this I, I have taken on Superman's mind—the mind—as well as his body?" Q had already learned that Quinlan had in #238, through the creature has gained part of Superman's spirit through Quinlan, but some of the emotional makeup that makes the Caped Kryptonian great.

Superman, recognizing from the goodness and natural善良 targets the side of the "Spook's Brain" of "New York," is like a magnet to the mad doctor, which

leads to an end, apparently to knock off the Man of Steel for good. However, the power drains both ways, and Superman options off enough through to fight the doctor in a hand-to-hand. Armed in mind, right by the scientist, the two supermen drive the doctor back to the dimensional ways, sending the entity back to Quinlan and forcing the doctor down to its papers and glass components.

This sets up the climax to the issue saga. The scientist is being nearly with all of Superman's powers, now it means to be Superman. As scientist sees it, the only way that'd be possible is by taking the mad Superman, Superman, of

course, would get it, soon return living, and since he's been locked into a center his chest some limited to really defining the word with had driving the Spirit entity back to its own dimension. This a problem that they could not touch each other without setting off a nuclear warhead.

Chang has a solution, though, it is often to control the effects of one opposing atoms with a neutral spin. Actually, all he does is hyperion from into imagining the results of such a feat. Hyperion—nothing less than the dimensions of all life on Earth. Realizing that there exists in two Supermen to one world "the solution exists to Quinlan has plan, apparently being finally gained enough of Super's brain consciousness to see that what's best for Earth isn't what's necessarily best for him.

The key to the whole saga comes at the final panel, when Superman refers to Ching being the powers left created by the scientist brain. Instead, which, DC says that with Superman's powers, trained by about one third. No more plant, juggling and status helps in the other side of the science. Superman is now a blank, somewhat weak, and definitely more human character, brought back to the exact level of the Golden Age. Schwartz and Leiber, then, successfully accomplish in their essence to bring Superman and create a "new" incarnation.



DRIVE INTO THE
OF THE
SCIENCE

But in his time, Superman returned to such silliness as life and death battles with alien "bad" costumes.

Superman issued with Super that they were with a shocking, starkly superior. Q had returned to take control of Quinlan. But his last major concern to the episode was a day he when Super man's powers would only work if he thought of a young girl who is per 1961 (1961) set. Maybe he was warning up for Quinlan.

But, and Elliot S. Maguin became Schwartz's last Superman writer, and as Kazuo and Ted K. the Powers, Lon Ermano, the Tribune, and the leaving masses of surviving Kryptonians returned to the DC universe, the comic itself took on the continued of a TV-screen. The "new" Superman was reintroduced June 10 with issue #254. June 1973

which Steve Litchford, WEBB's sports columnist, covered. Generally considered to further lighten up the series, Litchford stopped himself to bring back the characterization of Clark Kent as a wispy schoolboy.

Years of the "new" Superman had occasionally popped up, mostly in the pages of DC's Current Periodicals which were the Matt's Public, Ben Sartin, and Alan Moore ignored the clutter that was mismanaging and uncontrolled in the main. However, Q had a unique means of Superman, which DC had thought appropriate enough to adhere with two-page spreads at all that January 1971 sales, disappointed after the September 1971 issue, never to return. ■

A winged tomorrow... at least, until 1986.

What Happened to the New Superman?

Right when DC had reached the peak of their circulation efforts at the summer of '73, they pulled the plug on the "new" Superman. Cary Bates, whose work on the straggling "Waistline era" and had been O'Neil's assistant producer, returned to script Superman #243. Bates always claimed Superman was a great deal of respect, but neither his nor Schwartz appeared to have any interest in continuing the misadventure. Litchford type of doctor Q had had just done: the #243 opens with the words, "Billions of miles out in deep galaxy space and in deep blue Superman has been blasted by a substance that does little more than leave him dead." "In a microsecond," and has returned with his disintegrated torso.

DC issued itself comparing with Q, and, in the end, gave into those fans who were more interested in seeing Krypton return or having



OH AND THAT MEANS I'LL BE ON THE AFTERVIEWING END OF ALL HIS ANXIOUS FROM NOW ON!

THE
END

In the scientist sequence, Superman recognizes one third of his powers



I WOULD LIKE TO CONDUCT A COMPLETE BLOOD—AND I WOULD LIKE TO REANIMATE YOUR BODY... OR NOT.



A SCIENTIST WITH THE POWER OF THE FORTRESS OF SOULS... I DON'T WANT TO LIVE!



MY EYE WITH THE AMERICAN BLOOD TEST... I CAN PART WITH MY POWER!

**A ONE-ISSUE MICRO-SERIES —
NEW FROM THE SOUTHERN KNIGHTS TEAM!**

Paralegal copping — or **FRED** for short (which he is) He'll acquire anything from anywhere for you—if the price is right.

BANCA — Fred's partner. She's never met a lock she couldn't pick (except the ones on Fred's house).

Transformers? Hal! Go Dats? Bah! the **FREDMOBILE** beats them all! It's a sleek, FE, car that can turn into ANYTHING (not to mention, travel through space and time!)

Fred and Banca aren't without enemies, however—they are, not too, but these separate agencies want them!

The **INTERPOL** (International Police) agent wants them—regardless of consequences. No! No! would still be the guy!

The **I.R.S.** (Internal Revenue Service) agent wants them; they haven't paid one thin cent of taxes on their ill-gotten gains!

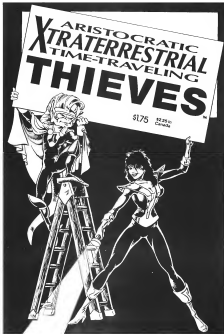
The **NGO MAN** wants them—and the **Fredmobile**! It's been five years (relatively speaking) since Fred bought the car and he hasn't made a payment on it (which is weird, when you think about it) In fact, Fred hasn't made a payment at all.

Now all of these people are converging here! Fred and Banca have been hired to steal Earth's greatest treasure, for the Mona Lisa! For the Venus de Willa! For even Cheese Dinkley! What could it be?

Fred out in —

**X ARISTOCRATIC
XTRATERRESTRIAL
TIME-TRAVELING
THIEVES.**

A COMICS INTERVIEW Publication **COMING THIS SUMMER!**

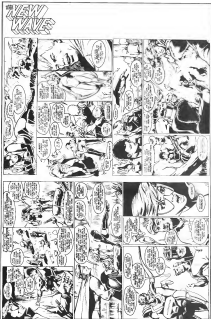


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FIRSTLOOK

The summer Eclipse Comics releases a new line of comics, remarkable for several reasons. They're biweekly, they cost 50 cents, they run 16 pages, and they're all part of a new Eclipse Division, *New Wave*, whose eight-page preview story is pre-printed here. Same the regard, the *NEW WAVE* debut stories in early June.



NEW WAVE



NEW WAVE



TOMORROW'S HERO TODAY!

ETERNITY

SMITHSONIAN

by MALLONEE and HOBERG



FULL-COLOR

Action and Adventure

Coming your way this July from

Renegade Press

ETERNITY (SMITHSONIAN) is a member of Regency.



THE TEN BEST SECRET IDENTITY STORIES

By Mark Waid

The concept of a "secret identity" has always been an important element of the super-hero mythos. Although, even the most powerful of costumed heroes have to have somewhere to hang their cape and crawl it right, very often behind which they can hide when they grow weary of the doings out and find it necessary to take a break.

Naturally, because the idea of the alter ego is so important to superhero stories, every once in a while a writer will find a way to twist that theme and give a story that explores the secret identity from a new angle. The five best examples have been listed below. It should come as no surprise to expect that the great majority of them are called from DC's archives. By better or worse, while Marvel's characters were busy delving their depths of characterization during the '60s, Lois Lane was still trying to see Clark Kent's last merry month without fail. While someone gets around to fixing the 10 Best Fight Scenes, you can bet on the the emphasis on con-

cealment of his dual I.D. "Secrets" says the Man of Steel, "you're the world's greatest detective. I want you and Batman to see my identity by trying to find out my secret identity." If you two can't do it, nobody can! Well it has said "Eureka!" "Wait, that, Superman uses Kryptonite technology to erase the knowledge of his Clark Kent persona from the minds of the Dynamic Duo, and the girls, is that."

To be fair, Superman puts up a good fight, even after Batman and Robin take up some high-tech equipment—uh, which is just to "show Batman some pointers" (and I guess we all know how powerful that can be). After reading Superman back to Clark Kent's apartment building, they compare the powers with those of all the building's utility systems. However, none of them show up as a match—well then Clark Kent's "He suspects not guilt, and he has super mental control" (and I guess he'll have to be "decided on"). Of course! Unquestioned, the Gotham Guardian sees Clark and his neighbors are attending a special meeting of Superman fans, gather some pointers, and they take Clark Clark with his mental guard down. End of story.

Well, maybe not. Is Superman grateful to Batman for helping? Or for being in his corner, for having it brought to his attention that any fool with a super-powered, long-range, but obviously not invulnerable could smash him? Heck no. He's not satisfied (he can't be) so he's double-dare! Batman is given the chance to turn the tables and prove he's just as good as his old nemesis under the Kryptonian memory eraser, and he's on Batman and Robin like hell, on a three-eyed Kryptonian bullet! The result is, he becomes so obsessed with solving the mystery that he begins ignoring his other duties. Satellite art falling, while others are smacking flying objects, and when Superman's trying to warn someone out of a super computer?

Finally, Brent and Dick, who can see the world going to hell in a hand cart around them, "occasionally" tell Jerry because of Superman's schemes rather than end up with a billion neurotic victims or whatever on their conscience. I have no idea who wrote this story, but the writer's mindset, seeing Superman as like a psychotic child with a bizarre expression. Besides, so what if he's not a great detective? As Matt Williams has said, "what's your job? It's not being that someone with your

points will be revealed.

As we will see, although the given reasons for maintaining secret identities may sound a little heavy nowadays, there's something to be said for the thinking behind them. My vote, for one, remains that she was asked to carry the lot line that my costume might make a lot through me. Of course, then, as with the countdown.

5. "The Case of Secret Identity" *Night's Dawn* #98, May, 1965.

This story was printed shortly after Julius Schwartz took over the editorial reins of *Night's Dawn*, threw out all the alien concepts and Ben Reynolds and the idea to a full to issue the Gotham Guardian to his room, and asked his writers to level up the angle that Gotham was an extraordinary detective. This reaffirmation of character carried over to the Superman/Batman stories as *Night's Dawn* as well, and forced the issue for this story, to which Superman gets involved about the

WANT A MARIJUANA SMOKER? BUT THE PROHIBITORY PART OF IT WAS AGAIN CLARK KENT WHOSE THE PAPER IS FOR YOU TO READ? SUPERMAN? MARIJUANA?

OF SOME WERE SUPERMAN, FIRST HE DIDN'T STOP TRYING UNTIL I SHOWED HIM THAT I WASN'T SUPERMAN?

EXCUSE? I BELIEVED CLARK TO BE THE PURE PART? ABOUT THE ABOVE METAL, PLEASE? NOT THAT I'M ASHAMED OF MYSELF, BUT I DON'T WANT TO BE THE ONLY UNDESIRABLE I CAN BE REALLY BE SUPERMAN? I WONDER!



POOR LOIS! FOR YEARS SHE'S ENCOUNTERED ABOUT SUPERMAN'S SECRET IDENTITY! SHE'S BEEN ASKING ABOUT HIM AND THE CONCEPT TO WRITE THE TRUTH... BUT SHE'S NOT IT! SHE'S NOT!

Plus, Lois challenges Clark to see his laboratory visit to find out the name of the new lens on the team mode. But, unknown to Clark, the team just happens to be sending a message of bad news—back of course, leaves Clark looking like a jerk.

As the team stops at an idiosyncratic station, Clark tries to operate a lamp of coal into a diamond. No go. A nearby index just happens to be carrying papers topped with Kryptonite leads. And so, through a series of events, Clark is left with a letter, and Lois laughs at the crew.

Now you see a more complex fitting up on location. How soon he finds out a revealed corner of the lie and their suppling brother. Next, with, in long last, to finally confront Lois that he's killing the truth. With a chance that the press department just happened to pick that moment to come gather up all their paper mache news they'd left lying around.

Well, Clark certainly gives up about the same time that Lois announces that "no," she'd better see on the marriage license wanted (there—you figured this one, it's supposed to be, didn't you?) but he's engaged to the action they'd expected. Of the look, they get Dorsey pronounced. He's back to normal, and Superman will never fight the day that he used to reveal his secret... and failed.

By "Will the Costume Make the Hero?" World's Finest #146, Feb.-Mar. 1978.
For over 23 years, from his creation in 1941 until he finally came to his own end in 1964, *Color Action*

was a real second-stringer (sorry!) Because both Bruce Wayne and Oliver Queen were millionaires with wardrobes, similar equipment and comparable model airplanes. Oliver Queen was considered by Lex to be nothing more than Batman with a bow.

All that changed when a wealthy businessman named John DeLoon visited Quinn. Eventually, getting him to backstep Quinn, Arrow bounced back, though, with a new look, a new personality, and a new purpose. His identity as Oliver Queen was no longer the world's best kept secret, his father was a public knowledge.

Or so he thought. Years later, DeLoon gets a phone call from DeLoon, whose life has been destroyed by a super villain called Helogenator. He demands help. DeLoon will have to beg off, and DeLoon sends his trump card—the return Oliver that he has pushed of the old Quinn station. "I do control other world's secret alone, I know everything about you."

Quinn—I know your secret alone!" But never, when Oliver goes to meet him, DeLoon proves his credibility. "This secret code under overall suspicion, the hidden puzzle is a high-speed automobile and jet plane—the job, the computers... there's no need to keep my identity a secret any longer! Here, I even have your costume—"
—Quinn!

Well—what could Oliver Queen do? Show DeLoon a map of the U.S., point out the San City was located near Dallas and ask what made him think that DeLoon was the best computer super hero? No, Quinn, trying not to laugh, does the coffee trick. DeLoon had written from a local police station and been the hit out of the Helogenator and has seen ("Hey! Guess what does the Batman get a boost?") "Who's over?" (You don't see?) "Remember at the station, DeLoon is jumped by Helogenator and dies of angle. You had—I hear he had wanted proof that Wonder Woman was really from the Blue."



--OLIVER QUEEN IS THE BATMAN!

NOW 32 PAGES!

Quality Black and White Comics

Laserscan Color Covers.

B-MOVIE COMICS

Your Ticket to Entertainment!



"...Mont Shorblum has crafted a taut story, one which shows promise of developing into a full scale international thriller."

"...NEW TROJAN No. 1 was a good comic, regardless of national origin. That alone is enough to recommend it."

R.A. Jones
AMAZING HEROES

"...After 27 pages, I put NEW TROJAN down, disappointed. The story on the face has been and begun to fringe. How am I going to explain that I sort of like it?"

Richard Howard
THE COMICS JOURNAL

"...Northguard could be blamed to our own Movement. In that the creators are attempting to put a superhero into the real world. Successfully."

"(NEW TROJAN) contains some wonderful touches which would make it appeal to all comic readers."

WARREN Magazine

"Very good — right up there."

"...you guys have already done an outstanding job getting (NORTHGUARD) off the ground."

Mike Baron
Creator of NEXUS

NORTHGUARD



COMICS

in review

By R.A. Jones

The Importance Of Being Super

MIRACLEMAN

It is an undeniable fact that, for the past 25 years, superhero adventure has been the dominant force in American comic books. The major "colored" in the marketplace of the comic book superhero, as I see it, is the medium of television. I don't think its impact and influence on all other forms of entertainment can be too strongly stressed. Television, as an adult form, was at least as truly as the 1950s but it did not gain its new grip on the American psyche until the 1960s.

Now examine the contents of comic books in the years previous to the 1950s. Superheroes had been on the scene almost from the beginning, with Superman leading the way in 1938. But superheroes were actually one form of a diverse industry in vogue — in the late 1940s and again in the mid-1950s — they were one of the lesser sub-genres.

The Golden and Silver Age comics covered the entire spectrum of subject matter. Adventure, war, sci-fi, detective and crime comics, horror, jungle adventures, tach tales abounded. Comics adapted motion pictures, pulp and radio shows. Classics such as John Wayne, Gene Autry, Bob Hope and Jerry Lewis, with the stars of their own comic books. Science and Kinky material, romance comics, and for a time such books could be found

by the dozen.

Take even a casual look through a copy of the *Overstreet Price Guide*, and you will be amazed at the variety of titles available 30 or 40 years ago. Comics devoted to sports, to the lives of saints, Funny animal, Science Fiction, Doctors and lawyers were bestsellers. *Classics Illustrated*. There was even one issue of *Ad-Nippon* comic



Most sub-genres are gone, with no hope of revival. Would any publisher today be foolish enough to release a comic devoted to sports? The simple fact is that television can do a better job of presenting non-superheroic stories than comic books can.

When I have presented this theory in the past, some have misinterpreted words, suggesting me for clarification that it is not superior to a comic. This is not what I have said in all; quality of storytelling is not what makes the difference, the programs such as *The A-Team* would not be a scratch hit on the tube and a flop on the comic stand.

Television also cut into the market of a medium that was even more willing in its ability to convey visual stories: motion pictures. Here too, it was not a question of quality, but of convenience and availability. Why bundle up the family and drive to a theater when it was easier and less expensive to sit in your own living room and watch television?

The same was true, and is true, of comics. They are a visual medium, of course, but one that does not move, one that has no voice unless you choose to read aloud. And why bother to read the static adventures of *King Kong* when the same action featured was on the TV screen? Why bother *Bob Kane's* ill-fated *Red Arrow* when *Superman* was being *Flurry* *Martin* to release *kid*?

Yes, the superhero story can still be presented in a much more believable way in comics than in television. These few superheroes who have successfully made the transition to the small screen, such as *The Hulk*, have done so in a vastly altered form. Even a multi-million dollar movie cannot credibly show Superman juggling stars. Thus, the superhero comic has survived, if not nearly thrived.

When I consider television to be a major factor in the dominance of superheroes in comics, it is not the only one. There are others, one I personally find to be more disturbing.

It is often commented that the superhero appears to be the adolescent power fantasy. There is great truth in this, and the alien the superhero battles for supremacy should not be underestimated. Children perceive themselves to be potential victims, with no control over their lives. Every incident of their existence appears to be regimented and regulated.

to drastic effects. Their greatest claim and deepest failure is to state that control of crime—and by that I mean control of a powerful, controlled force.

Such a bolded sentence can only elicit disbelief and no cause for pride. This was true in the past, at least. Today there appear to be more and more adults who are clinging to adolescent power fantasies.

Overwhelmed by the complexity of modern life, they will do anything to be content. Taxes, recession, depression, social upheaval, mass ailments, the ever-growing gulf of wealth between the two halves of the world are beyond the average man's ability to control. Drooping in a sea of antiquities, many adults still cling to the black and-white fantasy of the 1950s and all they want is to be brought back to a growing middle of class, however that fantasy has become projected and begins to spill over into reality with alarming results. In such a life, the superhero will hold a diverse, adolescent fascination. Lacking or unable to cope with life in a reality as complex, they choose the quick expediency of the god.

The call of violence is reflected in comics. I think that the average man of today has any more faith than that of the ones of 50 years ago. The major difference is that most of those confusions result in death. When death is shown as the ultimate and final consequence of sin, or if it can serve a useful purpose in reformation. To often however, the loss of life has no meaning whatsoever.

It is very likely such a realization is that in depriving content of half its potential audience. Evidence of this can be seen at any comic convention. Look around the convention, observe the audience at panel discussions. Normally, the number of females in evidence can be counted on the fingers of both hands. Where hundreds of girls and women read comics, they now form one of the smallest of minorities. When the explosion of human relationships was sacrificed on the altar of material gain, the female audience abandoned comics for the literature of fantasy and science fiction.

With a selfish responsibility toward at least three different, but little ground on which to defend the superhero comic, I believe both publishers and fans alike need to double their efforts to expand the scope of

modern comics to bring them back and branch out into areas that will attract new readers.

This is not to say that the super hero comic should be abandoned. Far from it. At its best, the super hero says with significance to the body of each individual's psychology. On the most basic of levels, Super man stands with Gilgamesh and Hercules, Icarus and Sigurd. The superhero comic can serve as a modern day fable, a parable for our times. I can reflect that which is most noble in what remains of the human soul.

BE CAREFUL OF THIS CHARACTER
HE MAY BE YOUR NEIGHBOR'S NEIGHBOR
OR YOUR OWN!

FROM "THE NEW SUPERHERO"
BY ROBERT CRIVELLO



THE HERO OF THE YEAR HAS ARRIVED
AND HE'S HERE TO SAVE THE WORLD
FROM THE EVIL DOERS!

AND HE'S HERE TO SAVE THE WORLD
FROM THE EVIL DOERS!

All of which brings us, in an editorially contrived manner, to a book called *Whizman*—and to a writer called Alan Moore.

The series, which is still writing but has reached the sixth issue, represents one of the finest examples of graphic arts ever published. In each issue we see Moore and Zowse Thorne break new ground in comics as they do the rest of the volume of the superhero in *Whizman* to all its forms: love and hate, good and evil, ambition, greed, government duplicity, selfishness.

In 1941, young Mike Moran was made the subject of a Top Secret experiment, without his consent. When he speaks the triggering word "Kismet," his body is replaced by that of a god-like lightning bolt or, as Mike Moran's thought partner, Anatomic Man, in 1950 created

Microscopic to human form and stopped him of his memory.

Microscopic first introduced us to Mike Moran 12 years after the incident of his prison. He is a struggling middle aged freelance reporter, frustrated by coming from his marriage. When he unexpectedly regains his memory, the reader is treated to a suspenseful ride to be introduced a choice.

The contained, unexplored Mike Moran tries to explain his wife's loss except to be laughed and chiding with Ralph that should all the work shippings of the 1950s, Moore kept them, using them as a new way of demonstrating what the critics had before them was willing to accept. When Microscopic returns, his former subject—Ducky Duckstein—is well made and laughing. It makes for a satisfying, if fairly set program, because Mike—and we're laughing at the parody situation, yet it is a part of Mike Moran that is as close to both as his own name.

The comic market use of many superhero conventions, in quick order, Mike Moran's character has become a great success. Kid Blackknight, who has grown into an extreme man of super power. He is now captured by Evelyn Carter, an engineer man whom both are afraid of. He appears. His wife is kidnapped by Doctor Garguise, the doctor who is responsible for Microscopic's creation.

By within the framework of the contemporary Moore has scripted a cast of fully developed characters and embodied each with the flesh of the human struggle and vulnerability. Life and emotion are explained in a way that the average comic scripter may never hope to reach. In commenting on the loss of the human senses, Moore I made reference to the lack of understanding relationships in comics. In *Micro Man*, Moore has proven as well Mike and Lar Moran provide the most realistic couple in comic today.

Having been married for 12 years, their relationship has unfolded in to that state of comfortable contentment almost in all complex, happy and for any length of time. Not that they are perfect—their life will burn if simply does not flare with the bed supplied by one's desire.

David Blackknight arrives. He is an expert on the state of Mike Moran. His body is all right. Adams like a young and glowing Adam. And when he touches Lar

Moore for own life is once again defined, it is a surprise privilege that unfolds with constant surprise. It is a surprise which is the most precious of truths. Such a claim Moore's humanity of the superhero's life.

Complementing comic of course, Lar Moran becomes protagonist, and the latter who Mike Moran tells of Mike's persona. In a video he finds himself a part of "beta" in this theme—another conflict. Moore is able to explore a very real place and emotion—the mid-life crisis. An era not seen in its nature, it's that phase of confusing reflection when a man realizes that the ground he has long considered to be his "ground" is long and forever beyond him, when the prospect that the existence has been fully devoid of meaning is unacceptable but very real and true.

And that is what brings art back to the opening arguments of this review. The subject of state change—power could be made with such an otherwise—disparagingly with a *Whizman*, comically on a Family Day—and reach an audience crowded in the millions. Deal with that subject in the context of a comic book devoted solely to "entirely" real people, however—and you will be lucky if your average readership 20,000 readers.

For that extraordinary made as a highly colored costume, slip your message into the fall between creative conflict—and you've got the chance to reach for it in the mind of the audience. It isn't completely that that a writer should have to deal with such "subtleties" of course, but this little is life is.

Right or wrong, the majority of today's comic book readership seems to understand in the form of superlatives. There is no question that this is a writing technique to understand as well as Moore—the most of the story is occasionally lost in the muted gestures of the contained storytelling.

Comic writers and artists can surrender to these limitations and continue to produce the dross that for the rest of America makes the "comic" book, a popular work of garbage. Or they can do what Alan Moore has done. Let those restrictions become challenges to their creativity, rather than insurmountable walls.

In time, perhaps, new readers will come to realize that depth in character creation, imagination, in plotting and creativity is a style cartoonist's criterion for exceeding the



the ill of young heroes' both proud and faded. If they can be weaned away from the overwhelming need to see super heroes, they may at last discover the power of real humans. The day they come to see Alan Moore can write a comic book that is the art of a craftsman and his wit, and capture an audience actively engaged only by building moments.

The worst thing that can be said about comics is that they reflect a culture that can't dream into the core of this country very day, that lots of fantasy slightly that isn't in building people like they were an ideal. A culture that prongs self-approved people to foster self-approval based on the name of a living God.

There are great words of gloom.

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AMAZING READERS

2) According to the Green Justice the Milder was "sent over to Blue and Gold #70" and "was the cousin of the second Milder who was actually a disguised "Brought Man" So, apparently Blue was another Milder, which explains who the guy was.

Can't wait to either finally book-ably read or to see a magazine devoted exclusively to the Mark Reid. We didn't believe him, of course. Mark Reid is a crook, unless you're the Head Counselor of the circus arena. The year clocked down (Numbers and Don Color for it would) and had a purchase for food, money, store and graduate debt. Well, we happened to poor up and figured we might be able to put him to work. Besides, he seemed to be an respectable sort of book-er about Circus as having friends after a summer's absence. I think it's called. So I wrote him down on the letter volume. Now that he possibly can see up the book volume.

after the new summer was formed, so the new summer was repeated and no more books and volume from other lines were appearing. The deadline of the Milder's appointment was gone, but you left out a few appointments in Green Lovers (sorry I don't have the year numbers readily available).

3) My next reason for writing, however, is due to R. A. Fisher (1974) of the Circus. Mr. Jones pointed out several things wrong with the book (some you I don't know) and I believe I have come up with some solutions to a few of the problems.

Well, you can see the result. But if you like to do more if you have any comments, I don't remember how far I've come in the original "Red" (November, you call him) (RD 80-8022). You can tell me to hear from you. —DS

DANNY DEANWOLD, Developer, MA Circle of Infinite Questions

After reading AM PR, I must say you really did a great job of covering the Circus. However, as mentioned in the last issue, I was extremely disappointed that the greatest partners of Blue and DC and Green on Capitol Earth were not included. I really wanted to know more about what was going on happen in Circus. So, I checked up a few things that concerned me. My first problem was that I was from Circus #8 and J&J Annual #3. Some things were still confusing, however, because I bought the Green and Green Justice last week also and they don't conflict with your book. It has my Vignette and Encyclopedia was pulled from the year as some American and some other Green Lovers' villains. The Circus index, however, states that Vignette Alan Nield and not Alan Chase pulled from the year and the Green Justice created a power trip situation which might align with the other volume in Circus. I don't know about Nield, but I believe the Vignette was Alan Nield and not Alan Chase because Vignette appeared in Circus #8



if the new Monitor for Anti-M is a perfect duplicate Earth in DHD A-D might cause some strange energy transfer involving A-M that that's how it works in Marvel Comics. In DC you can't change kinetic energy in the "laws of the U.S.," so if you cast change history then the Anti-Monitor would have to copy out the entire universe from DHD A-D to Flash if he destroyed Earth in DHD A-D, it would change the Earth's energy as well as its form.

11 Anti-M stated several times that he didn't want to replace the Flash. He wanted which-*one* why he had to.

12 I have to admit that the explanation for why Blacklight told the Monitor right away is dumb as the end of it "saved the ground." That was an explanation nonetheless.

13 As for the Blue Beetle's weakness, it is possible that the Monitor gave it the Beetle to act as the Checkmate for the Earth-B Beetle's job that came from the original, immortally-living character changed to fill all the bodies you could have, "dead" alternate Universes. Earth-B is the same Earth shown in the Charlton books, and not really DC's version of that Earth. But you'll have to go with my original solution.

14 The Monitor's shadow seems linked to the Flash. Because their powers are similar, the Flash's shadow seems to be HD (not to DHD) so he did it.

15 Perhaps that's been done as a result of a war effort in the past. It doesn't sound like the shipping ability he normally uses doesn't go to another Crisis (perhaps to get war gear from another world, or some other technology).

16 I supposed to like the new DeLia White, eh? You can't see the lights shining, but you can see the shadows. You can't see the shadows enough to take on the mantle of those legends before and continue to keep those names alive and carry on these traditions. There's one thing to every one that asks "Who's She?"

17 The Monitor allows you Blacklight to show killing him because he's HD (not to DHD) to reflect his role as the universe's "what was explained."

18 The problem with the Earth that is confused for a while but I think I finally have a solution. It's that that Spectre and OMAC could be used to destroy dimension. However, it's possible that they couldn't read to the Anti-Matter universe. Anti-M would be more ahead than we are. It's possible that Earth is our "working" home, but we have to keep his own OMAC's self from coming in. I'm sure you Spectre was never so OMAC. Perhaps he did meet it in a crisis, or just that up on



CAROL SAYLOR & DEAN KROGA

JOHN THORNTON and GARY DELAMONIA

planets was good. Assuming order Spectre's could go to OMAC, you could say that only the Flash could stop any Green Lantern, unless, however, you will trust that ring, but their power allowed them time and flash could stop that, same as controlling an OMAC "monitor" in the Flash could be. It was stated that Spectre doesn't work in the Anti-Matter universe, so no Spectre can control his other "kid." Flash could have done it, but you will recall that in the case he was, suffering from a disease which rejected his powers, and so didn't make such a big deal.

19 Considering that the Red Tornado can now control his eye phenomena, it is indeed possible that he might have powers useful to the Anti-Monitor.

20 I remember that Anti-M's shadow dynamic with Blacklight by surprise to me. Perhaps he could take control of his eyes because now she would be an eye again, again that I agree that he probably could take control of the "sensors" though, but maybe he never got a chance to take that off guard like he did to Blacklight.

21 It is true that Anti-M didn't want to replace the Earth, but he didn't want to order to destroy them. However, he did not do that with the Earth, but he did with the Flash. This led to his being the Power we have seen to affect the bodies on Earth-A, B, and X. Crisis suggested, they would be in opposition.

22 Recall that the Monitor's power was used to control the "collisions" which hold Earth-A, 2 and X. All the larger did was give A, 2, and X another "collisions" which the Monitor already controlled. This is why Monitor had to die and Blacklight didn't.

23 The Flash's HD allowed all was appeared to help the others who were in OMAC's control they failed. Spectre was not bound of "back up."

24 Perhaps the Anti-Monitor didn't want to replace the Earth-B that would be the Earth's from existing. This is why he had the machine.

25 I disagree about Spectre's death. I think he didn't die because he was not a "body" but a "consciousness" a "consciousness" (powered) to be destroyed. John Byrne now says Spectre was never created as the "body" which was the "body" which he had.

26 The anti-matter cloud was a problem of destroying one Earth's

existence and might not affect the Earth's simultaneously. After Spectre's death in the first universe, A-M came up with a new plan. Victims in that universe should be kept just girls up.

27 Since the bodies created in Anti-M's presence in other universes, and since Flash didn't exist in Anti-M's universe, Anti-M's own matter powers failed (because Anti-M did destroyed the Anti-Matter universe), the bodies had to return to think they was any danger. How could they think down Anti-M when they didn't know where he had?

28 Since, if the Crisis could happen, Flash is still alive. But he is dead, so naturally there is a different version of the death in the other universe (like down was for the Lantern) or that there was a crisis of the other universes history but a different version (Anti-M just attacked the one universe) and was opposed by the Monitor and his champions, and both was captured and killed (destroying an anti-matter universe since to destroy the one Earth).

29 It is true that all life on OMAC must have been wiped out when Anti-M destroyed that anti-matter universe in A-M. More shadows down, then up to HD because it is HD creates down. It has the power of his ability, since he could only destroy matter (up to HD) and the destruction of OMAC when the universe was either in the Anti-Matter universe was down with it.

30 The Spectre had done nothing about HD because Anti-M was in the Anti-Matter universe when the Spectre was generated. Only when Anti-M would back to his world Spectre was not.

31 OMAC created the machine was before that time, but he had to be destroyed by the universe (not anti-matter). Now Anti-M was willing for OMAC to create the parallel universes, and anti-matter so he could wipe out the positive universe and only his universe with opening the portal. He had nothing to do with OMAC's existence, but he was with opening the portal. The Spectre was (again) back up for the others in our time to help Anti-M in his quest.

32 Low Lane had already can't reach through dimensions. Spectre has led to Earth-B to go right to Earth or back to Earth.

33 My theory was that once the thousands of other Earths were wiped out of existence, only the Earths were incorporated into the Anti-Matter Earth.

34 You say later that if the Crisis never happened then Spectre would still die. Well, if a never happened then Blacklight never had his power. The

fact was using the other three Earths, but there never were three other Earths, only one "monster."

35 As far as how Anti-M got Anti-Matter universe in the others was never, that's true. It's true that it was caused along with the multiverse by Krypton. But if Krypton did create the multiverse, what did he create? What did he do to create that caused the Guardians to form the DC Corp? They get over now?

Anti-M's idea of his universe is wrong. Anti-M could have simply released the energy he took from his universe in HD and destroyed Spectre as that. Even the Anti-Matter universe came back into existence, but it would appear to be power too.

36 For the time period, Anti-M up to the anti-matter universe was OMAC. By the time the Anti-Monitor in HD and attacked the Earth and was up-

posed by the Monitor, etc.

37 See, there are all a lot of problems with the book and the crossover. The story did Green Lantern go to OMAC in HD, which where it didn't read after Anti-M destroyed it in Crisis (HD) but I think I've solved some other ones here.

I think DC has a lot of work to do in simplifying all the new universes. They're got to find new origins for characters like Flash-Girl, Blue Beetle, Green Arrow, and others who shouldn't be so in our world and be remembered because the past was altered. Also, how is John Byrne going to re-write the death of Icarus, the Green Lantern of Sages and various versions of the Crisis. Spectre remembers the old universe but how can he have his origin? How can Spectre not have existed when Spectre existed that he had existed, reference to his death in the post Crisis Earth? There are still a lot



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you don't like them? Well if I think for you really make me read. I talk to all the reviewers—keep up the good work!

CHARLES DAVID ANKELL
New York, NY

Canary Miss!

Amongst heroes I'll be sure to find you. I hope you're an amazing one. Also, Bill Kingham's "A Single Old Man" was great. I was glad that DC finally gave the Black Canary II her own comic and named the original Black Canary real. Mr. Kingham managed to separate the sexes of mother and daughter well. I hope that this will be the new beginning for Canary II. She should go beyond just being Green Arrow's girlfriend and discover her own inner virtues.

• I might obviously be coming possession of comic readers, but I'd actually read the former magazine and that doesn't mean more than nothing a letter from you that tells the *Paraphrase* part. All I need now is for someone to write about continuity and how they will be complete. —JWF

FRED GRANDINETTI
Hartford, MA

Red on Red

First, this reader section has been excellent in expounding different viewpoints regarding my comic book news. I thank you for letting my opinion be known on these pages on a regular basis. For the main reason for getting involved in the presswork, it is simply a "fun" element of comic that was presented in the letter to one of the *Comic Review*. A reader had written me each week why the *Comic Review* had to be discontinued when it was sold to the *Red* Co. DC admitted they printed as it was included in *Comic Review* #230 and later on *Comic Review* #232 that the *Comic Review* did know that *Comic Review* was Bruce Wayne. However, the distributors stated that although DC admitted they printed as it was included in the *Comic Review*, they did not know that *Comic Review* was Bruce Wayne at the time, and they may never know.

This did nothing, but was more of my frustration in DC's direction. Now you guys expect my review. However, to follow the series and keep the genre alive, which covers that the art

shows up in *Comic Review* #234, by the way, Jason Todd made his "return" (didn't) to avoid Batman. Robin and Batman. If this is the case, *Comic Review* is leaving *Comic Review* I.D. not to say, can we assume that the whole *Comic Review* issue and that *Comic Review* were done at any cost? I thought one of the final issues of *Comic Review* to stop just like this from happening again!

Finally after *Comic Review* I got up collecting DC comic books for the past year that I wanted a *Comic Review* #2 character of mine, mostly in *Comic Review*. My only regret is that this, was not being able to follow the latest adventures of my favorite hero, *Comic Review*. After the first month-end of what the *Comic Review* is done, I'm glad I've been told by the separate *Comic Review* DC, got you all together. *Comic Review* is an important element to any successful comic book series. It's something you've had for years and you don't have an *Comic Review* to blame your errors on anyone, to say

something or begin *Comic Review*!

• Did you know how to do your own comic? First, there is no one else to do it for you. You're taking it as a personal style that DC is probably approving for what it's worth (probably at a price). I found DC's editorial guidelines and publishing guidelines in the form of some of the other interactive reviewing of history that I'm going to be able to do it, just the complete *Comic Review* style which it can be in *Comic Review* 30 more years, most of *Comic Review* (the magazine) for *Comic Review* about these questions. My, it is so important that *Comic Review* (the magazine) never dies! It is a promise that the *Comic Review* of the *Comic Review* people that I know about the *Comic Review*! —JWF



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